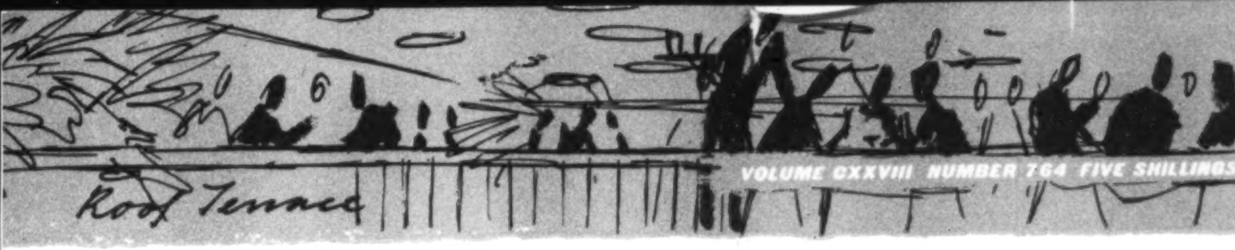
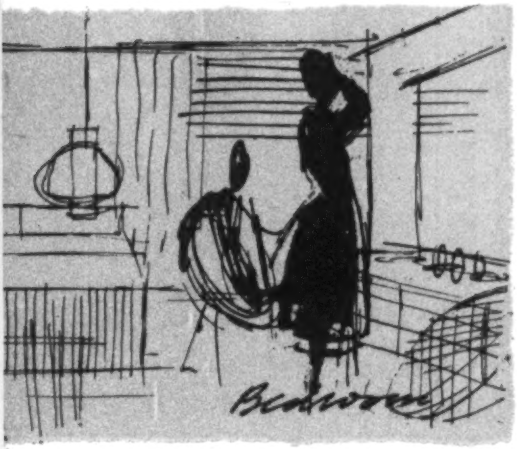
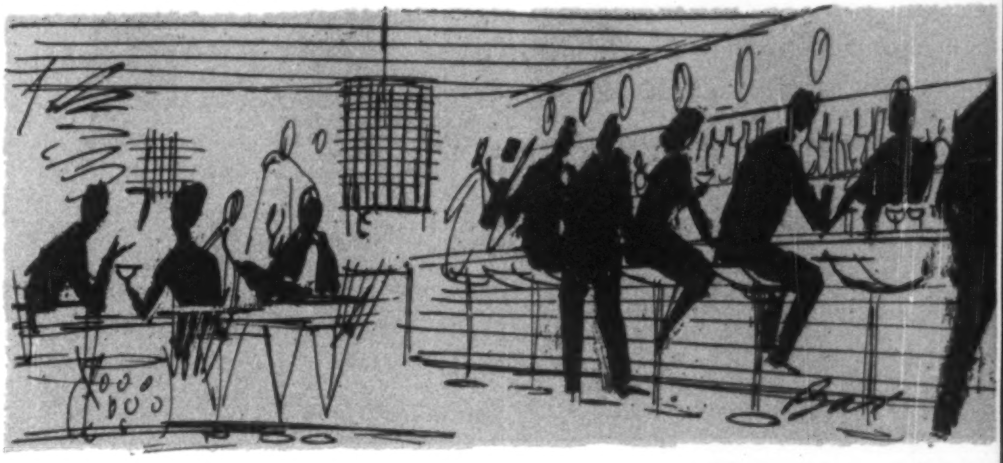
ar
VOLUME CXXVIII NUMBER 764 FIVE SHILLINGS


Roof Terrace



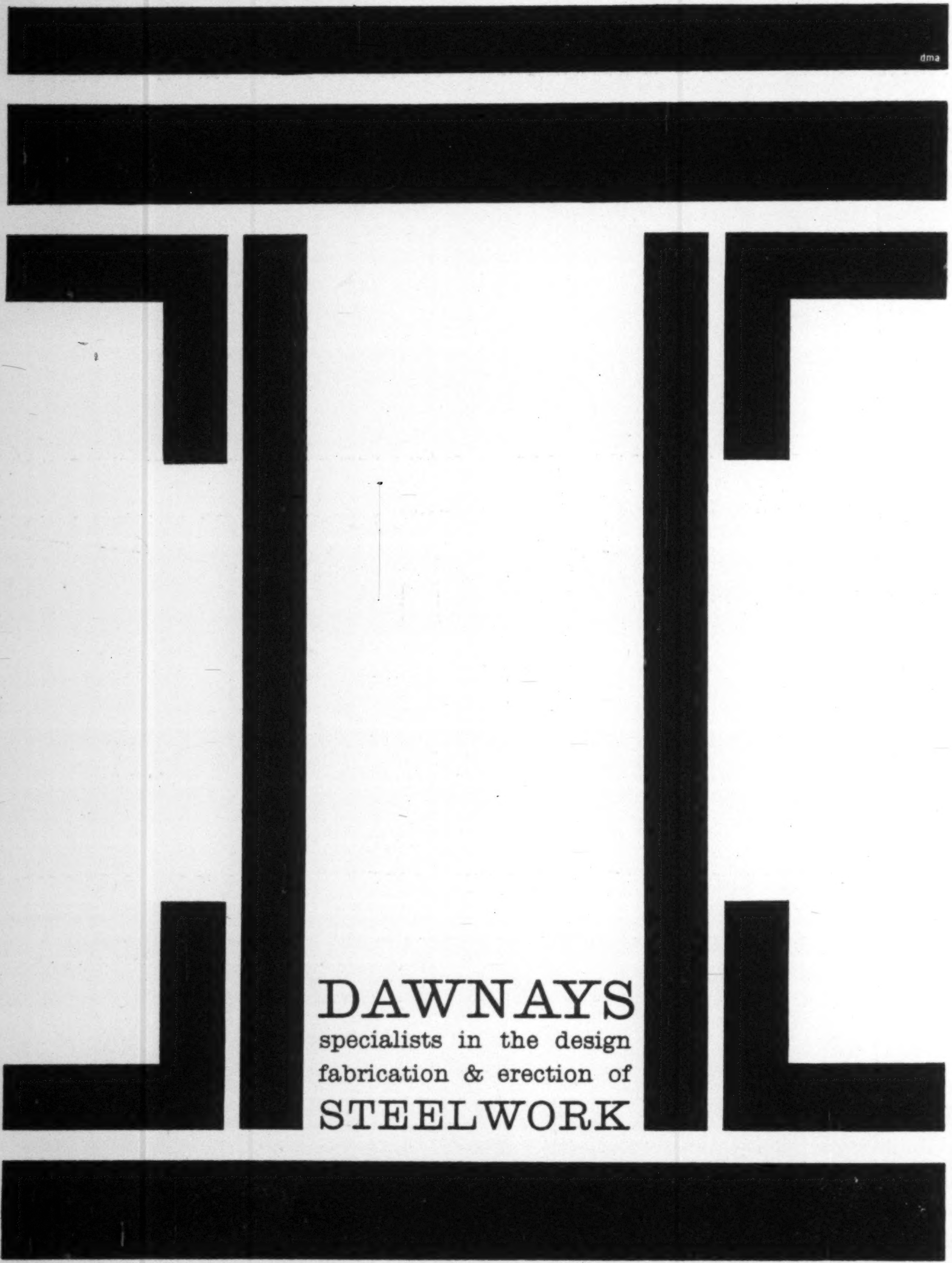


Dining Room

A Special Issue of the Architectural Review. October 1960

HOTELS

Reception
Entrance Hall



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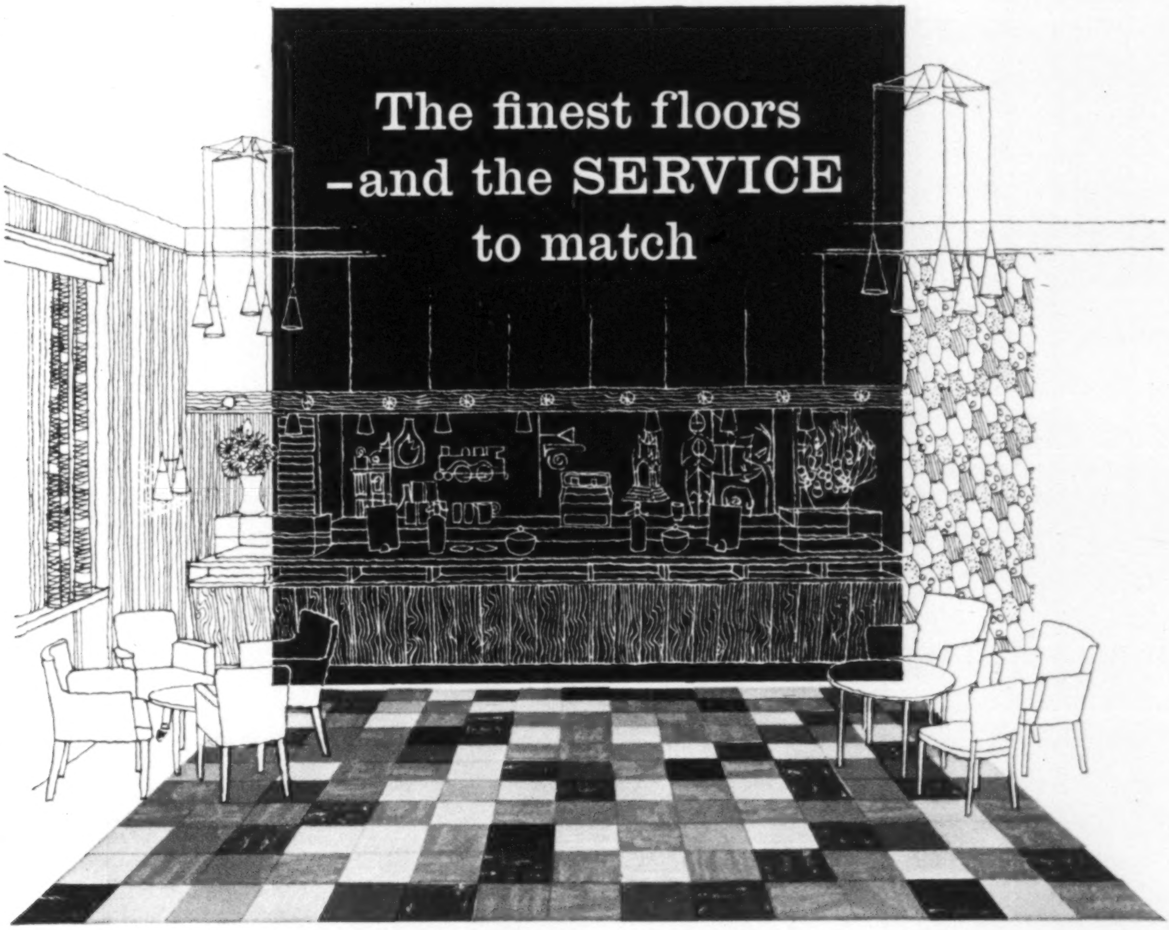

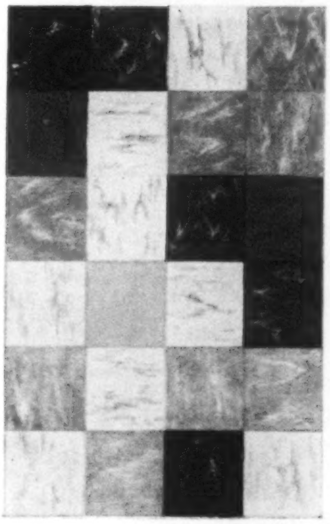

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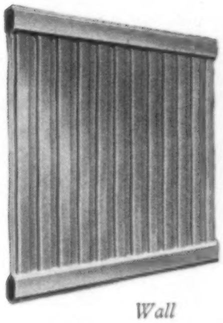
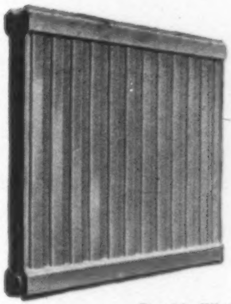
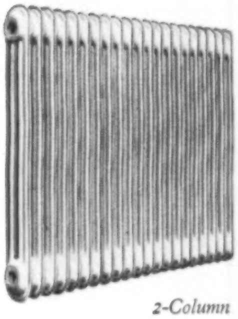
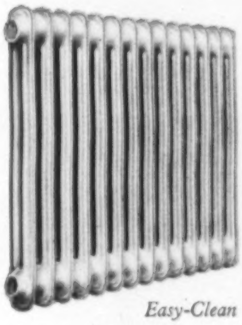
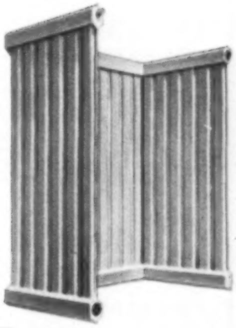
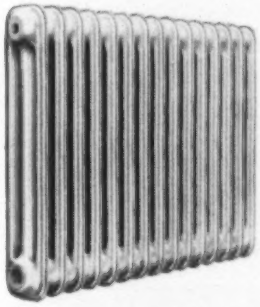

Wall


Double Wall


2-Column


Easy-Clean


Angle-Wall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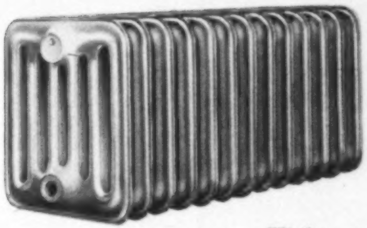
Window-seat type

10
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6 Slate Tweed
4 Opal Tweed
7 Tango Tweed
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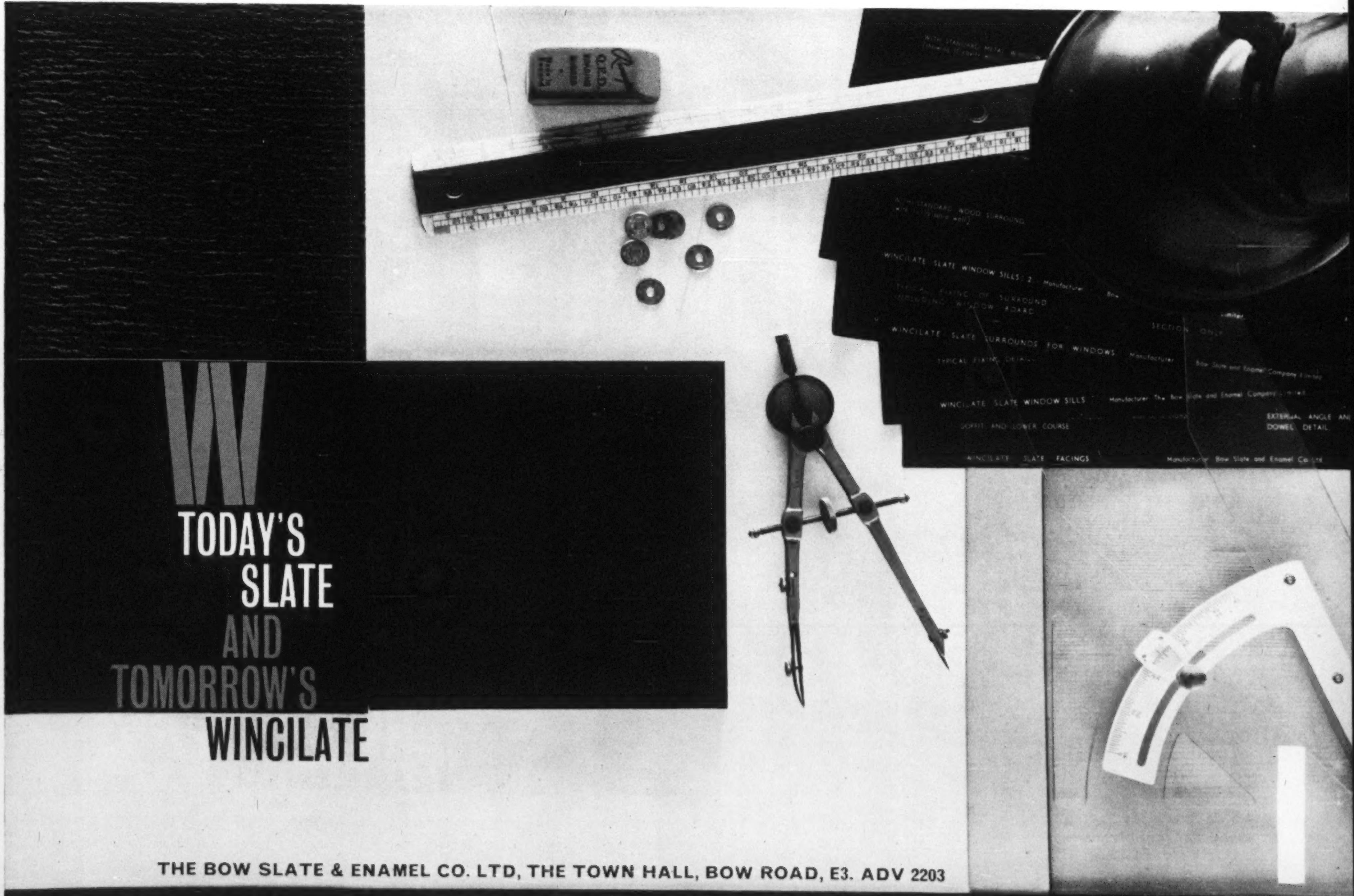
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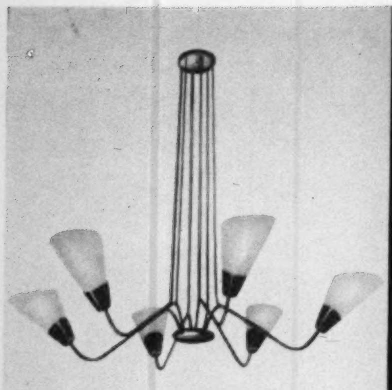

Q 1017

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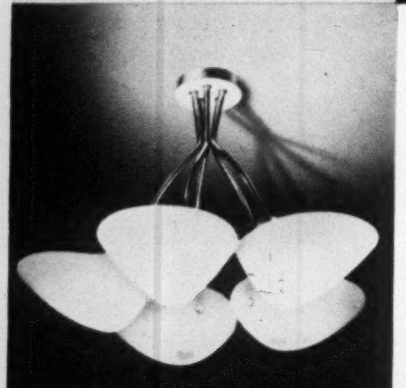
Q 1013



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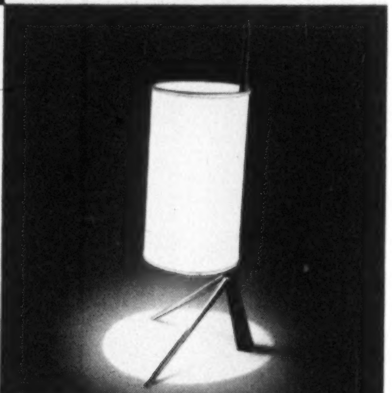
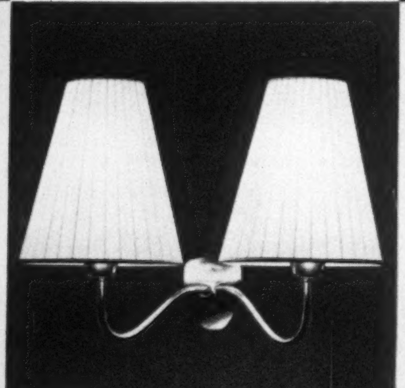
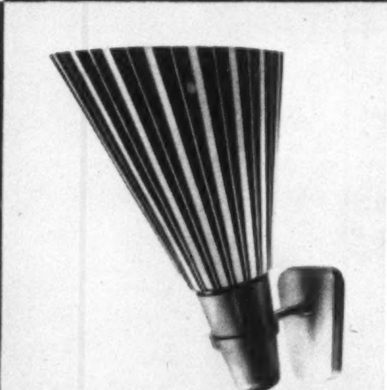


Q 1044

Q 1042



Q 1011



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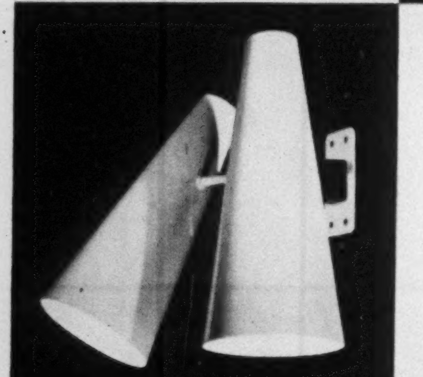

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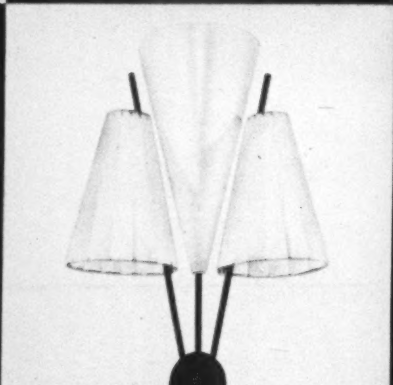

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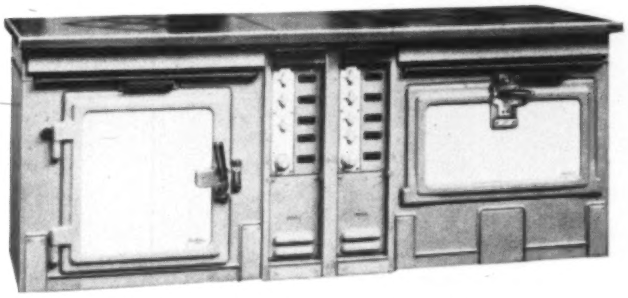

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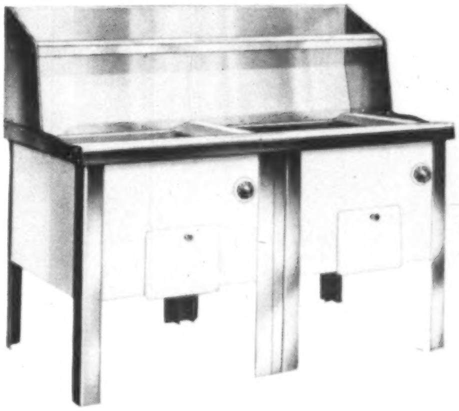

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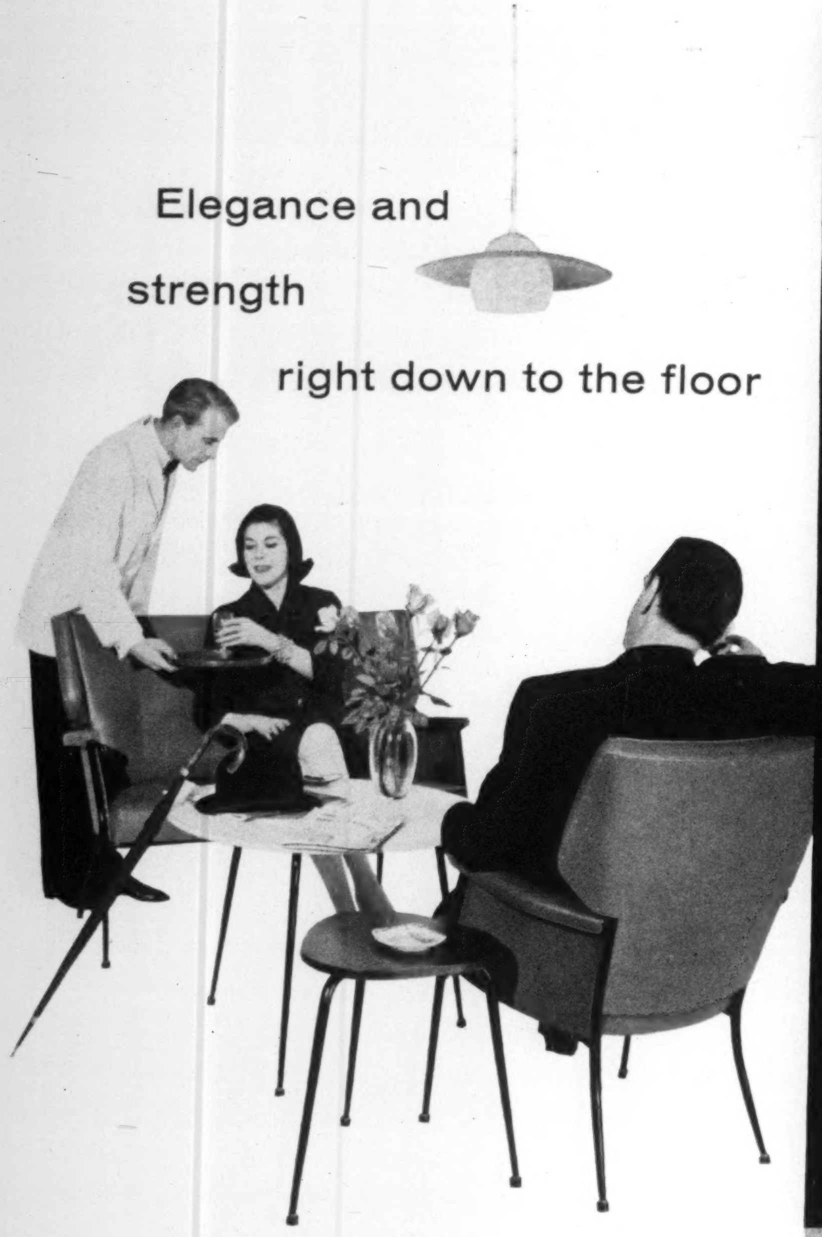

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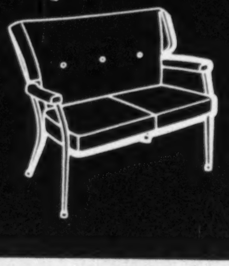

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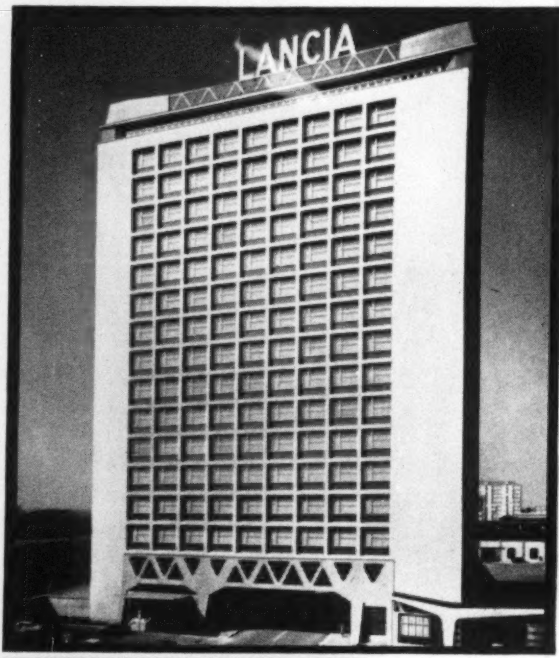
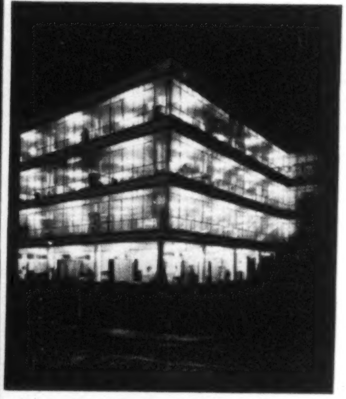
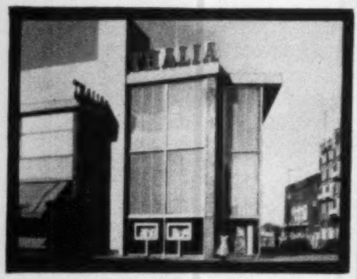


The Lancia Building, Turin, Italy.



Neubert Furnishing Store, Würzburg, W. Germany.



The Thalia Cinema, Rotterdam, Holland

The Ministry of Agriculture, Brussels, Belgium.

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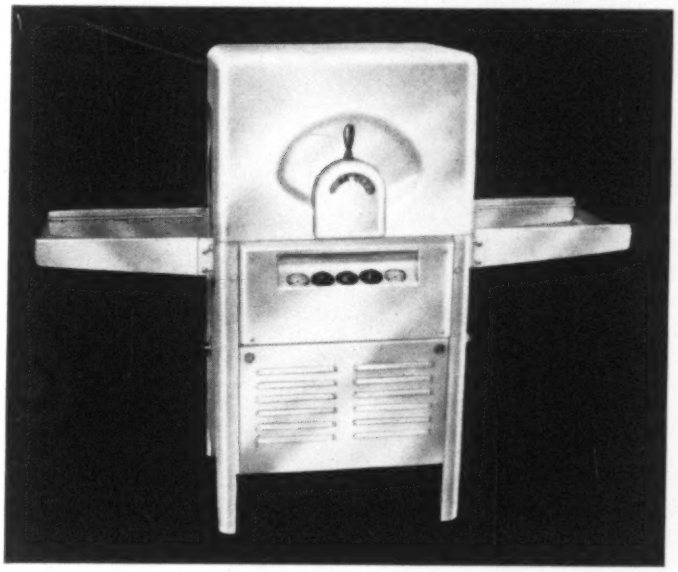

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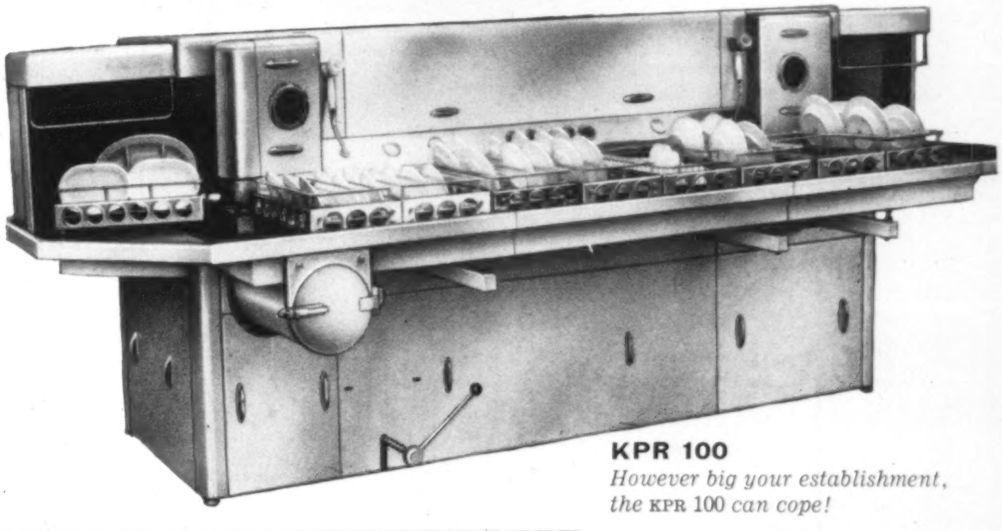

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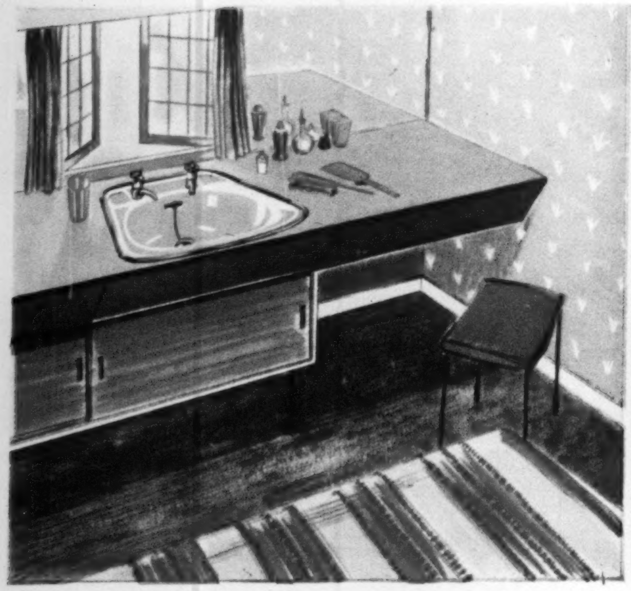

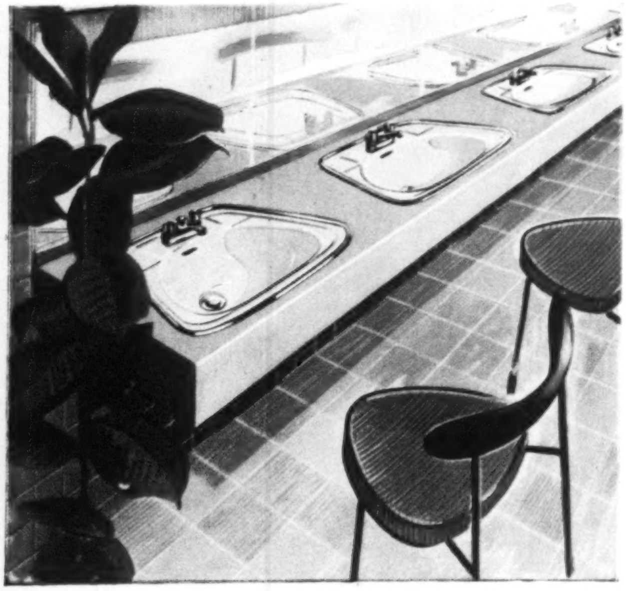

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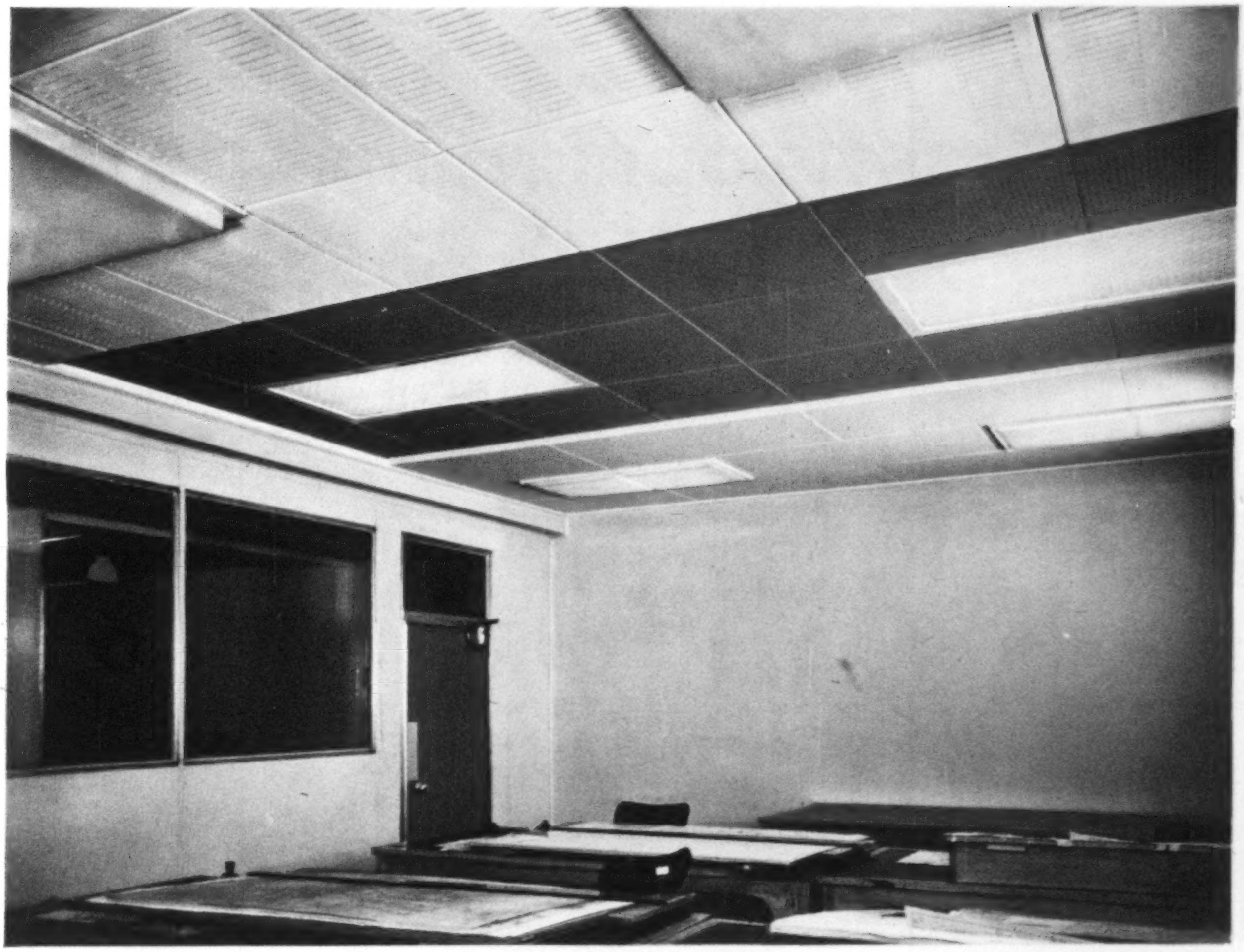

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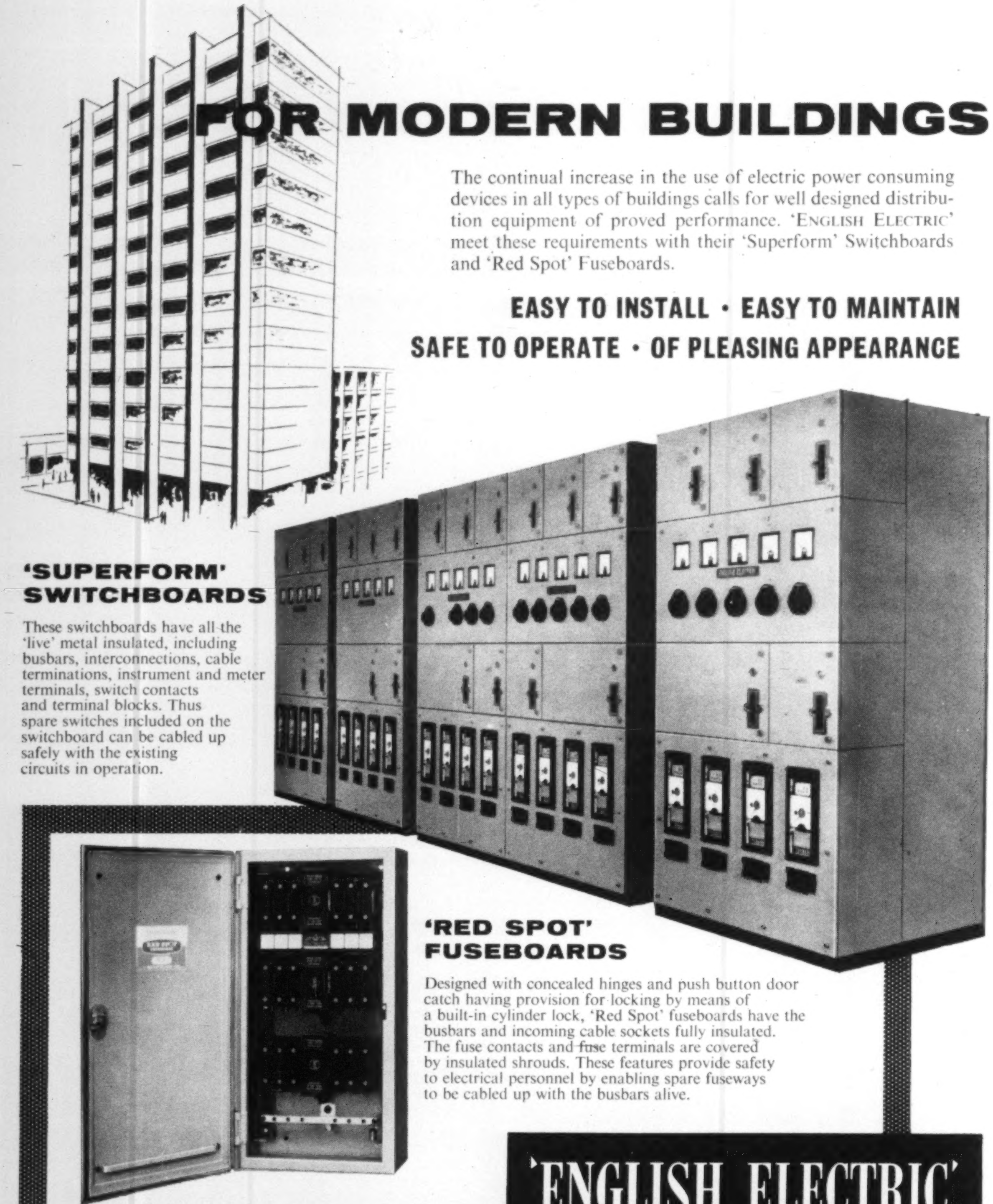

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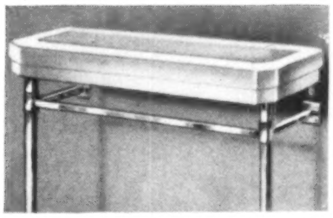

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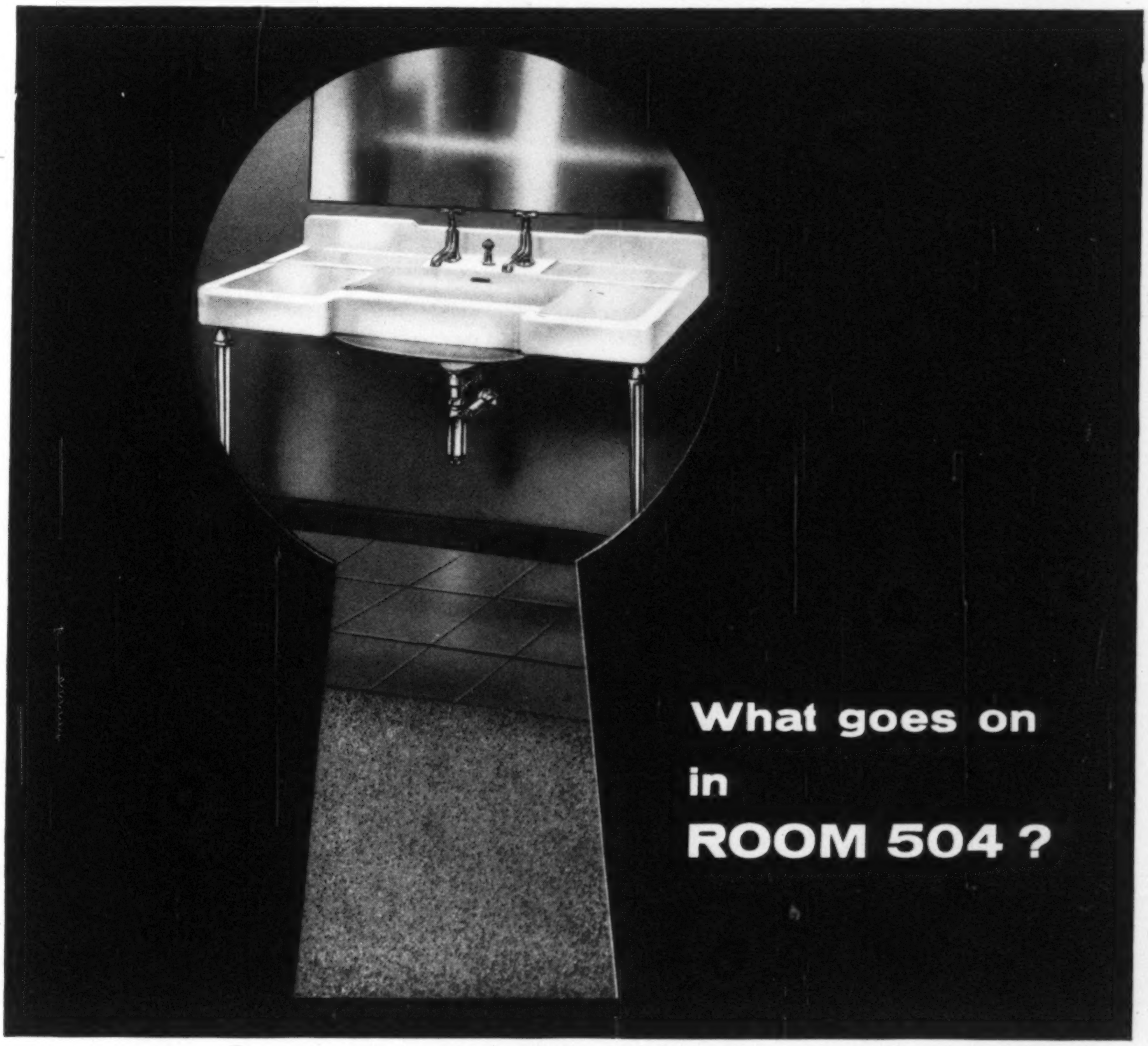

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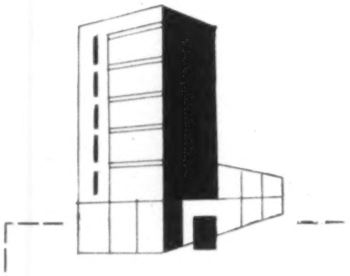

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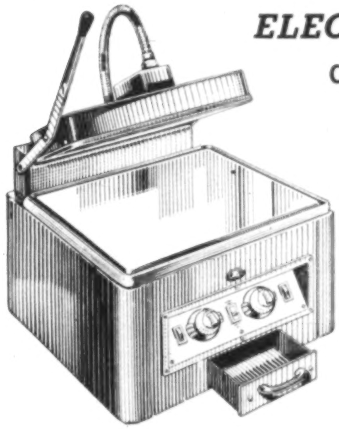

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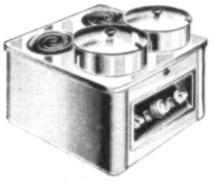

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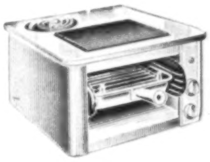

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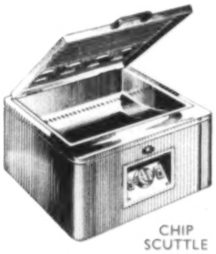

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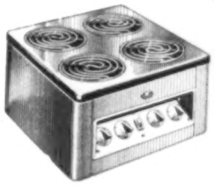

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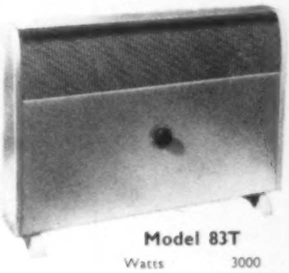
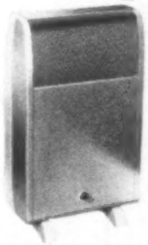


Model 83T

Watts 3000
Size 25" × 37" × 9½"
Weight 28lb.
Control: Variable Thermostat

Price: £13-6-3 inc. P.Tax



Model 81S

Watts 1000
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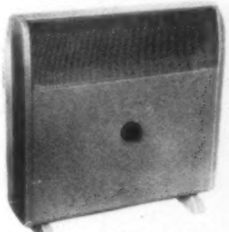
Weight 14lb.
Control: Variable Thermostat

Price: £6-6-8 inc. P. Tax

In addition, there is Model 81 a variation of 81S without the half-heat switch.



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Watts 2000
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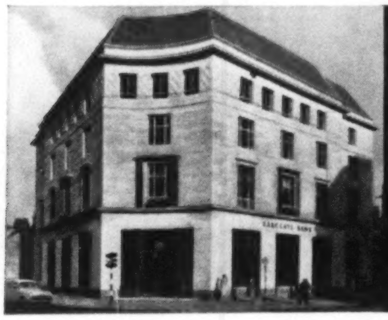

ENTRANCE DOORS
REVOLVING DOORS
CASEMENTS
GRILLES
FLOWER BOXES
NAME PLATES

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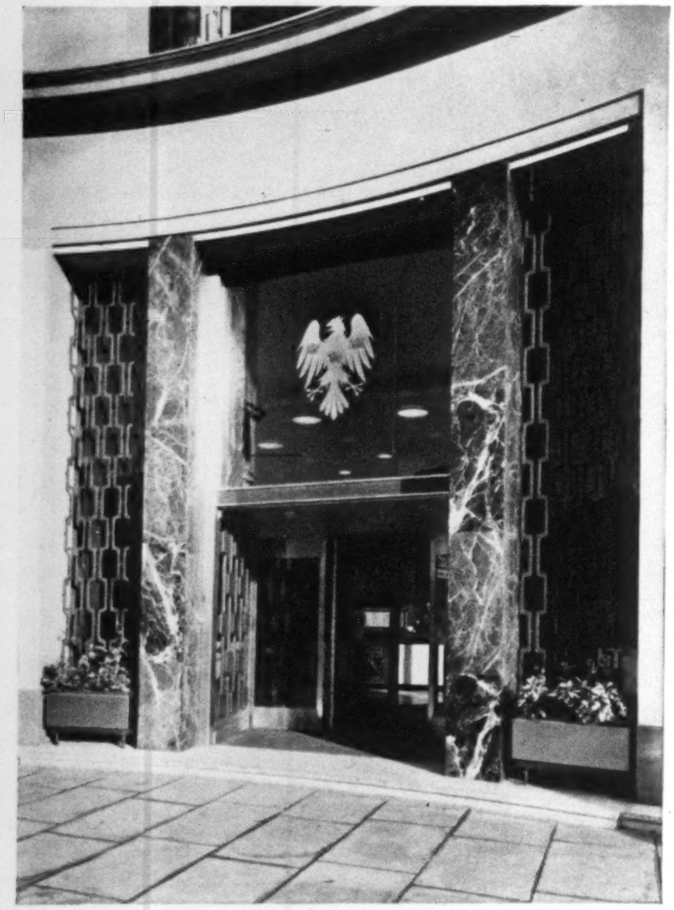
BARCLAYS BANK LTD., TERMINUS ROAD, EASTBOURNE. ARCHITECT: H. HUBBARD FORD F.R.I.B.A.



Stainless steel framed Revolving Doors form the main entrance. These are set back from extra large armour plate glass screens which are faced with bronze embellishments. Flanking the marble piers are stainless steel flower boxes and decorative bronze grilles backed with plate glass. Fixed fanlight glazing is engraved, brilliant cut and gilded to represent the Bank crest.

Sub frames of bronze windows and edgings to the raised panels of the solid teak side entrance doors are in satin polished stainless steel.

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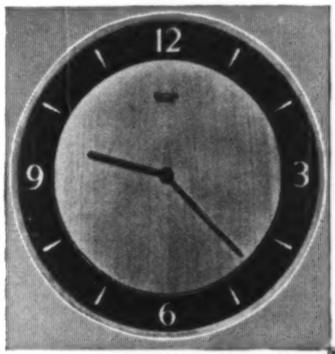

Model ECS/W2

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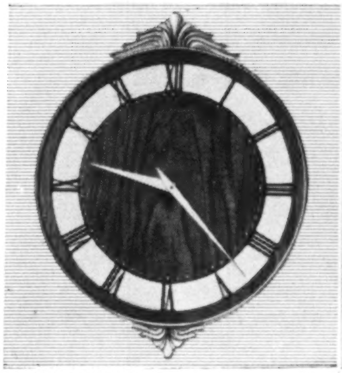
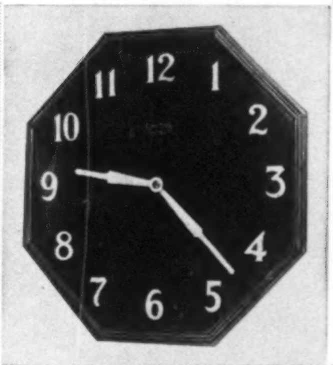
19
MARCH

Calendar Clock



Model ECS/W4



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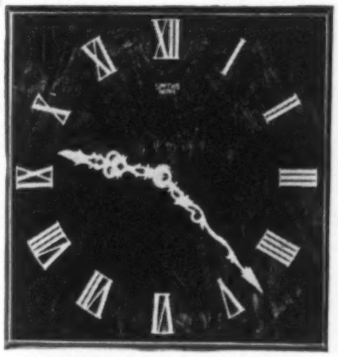
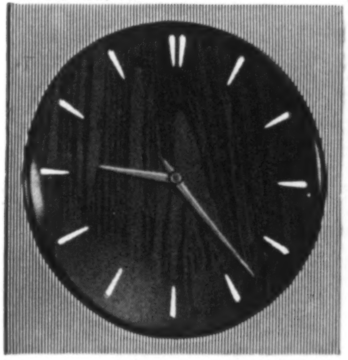


Model ECS/W1

Model ECS/W5



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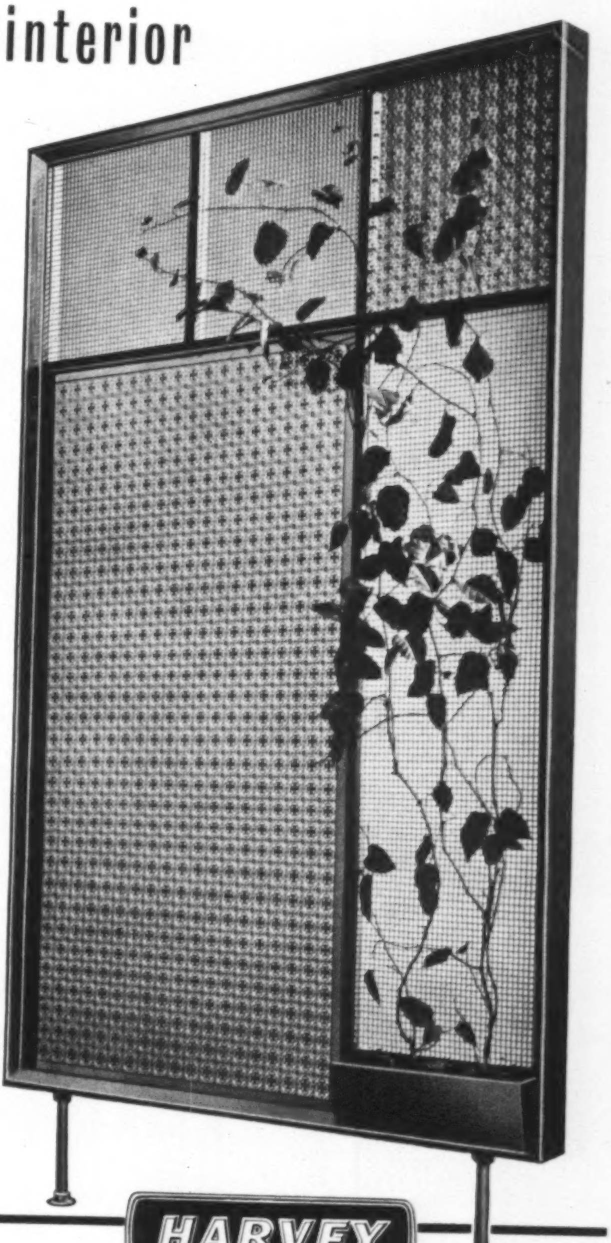

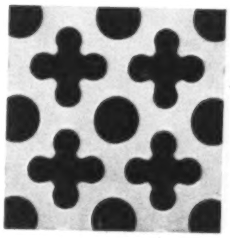

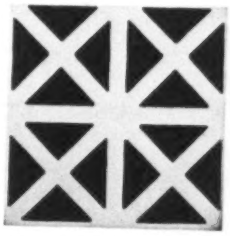

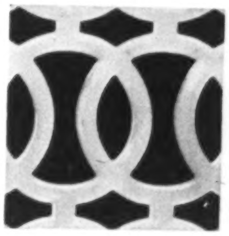

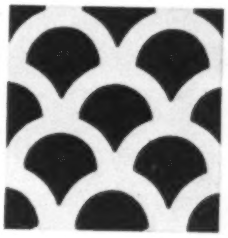

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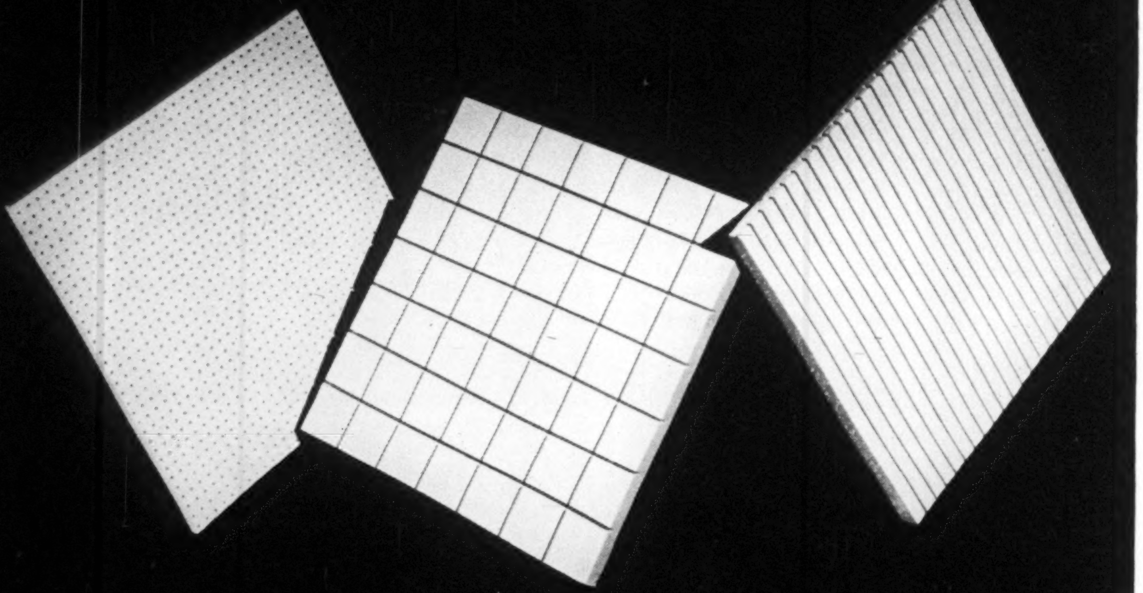

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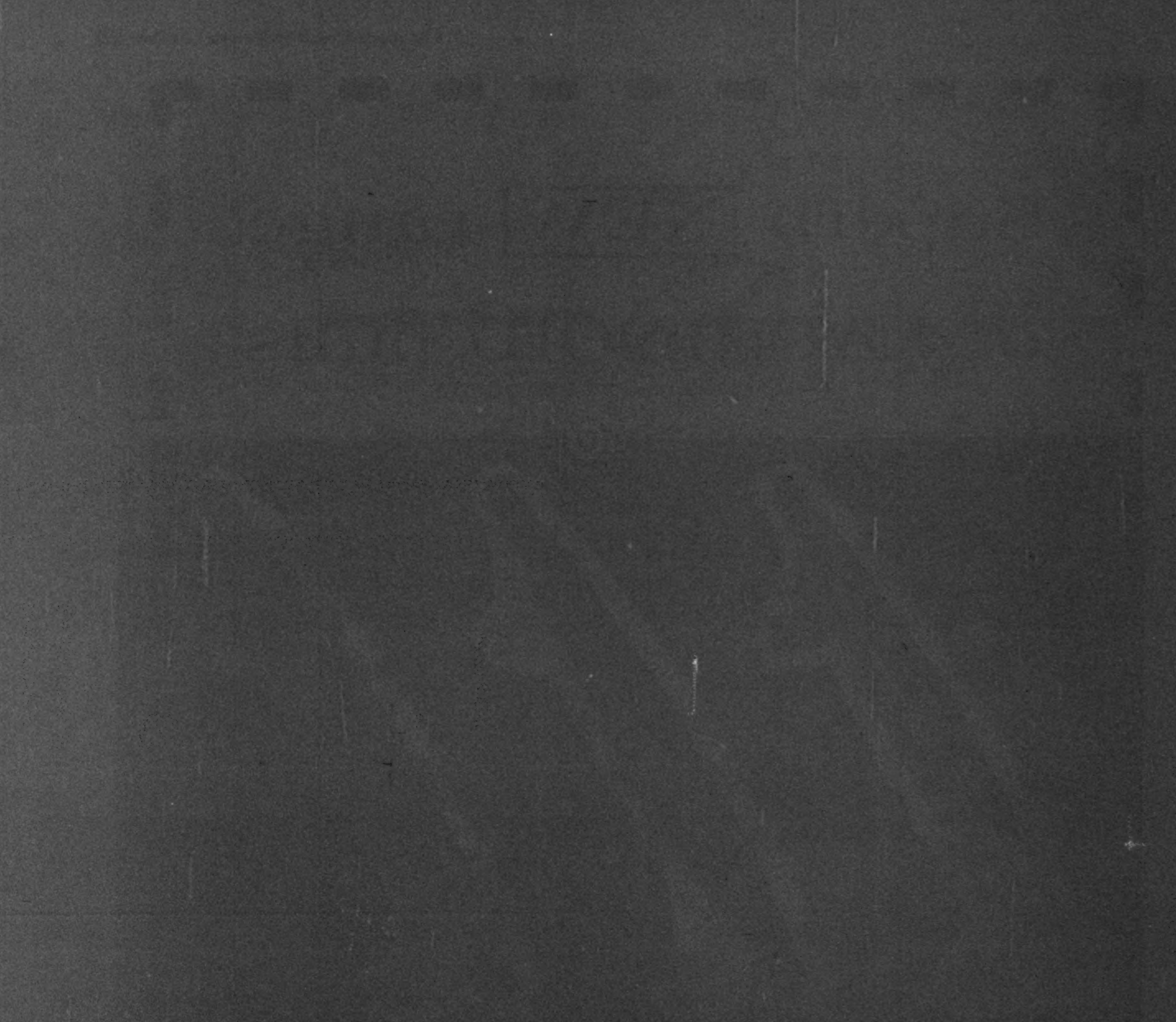

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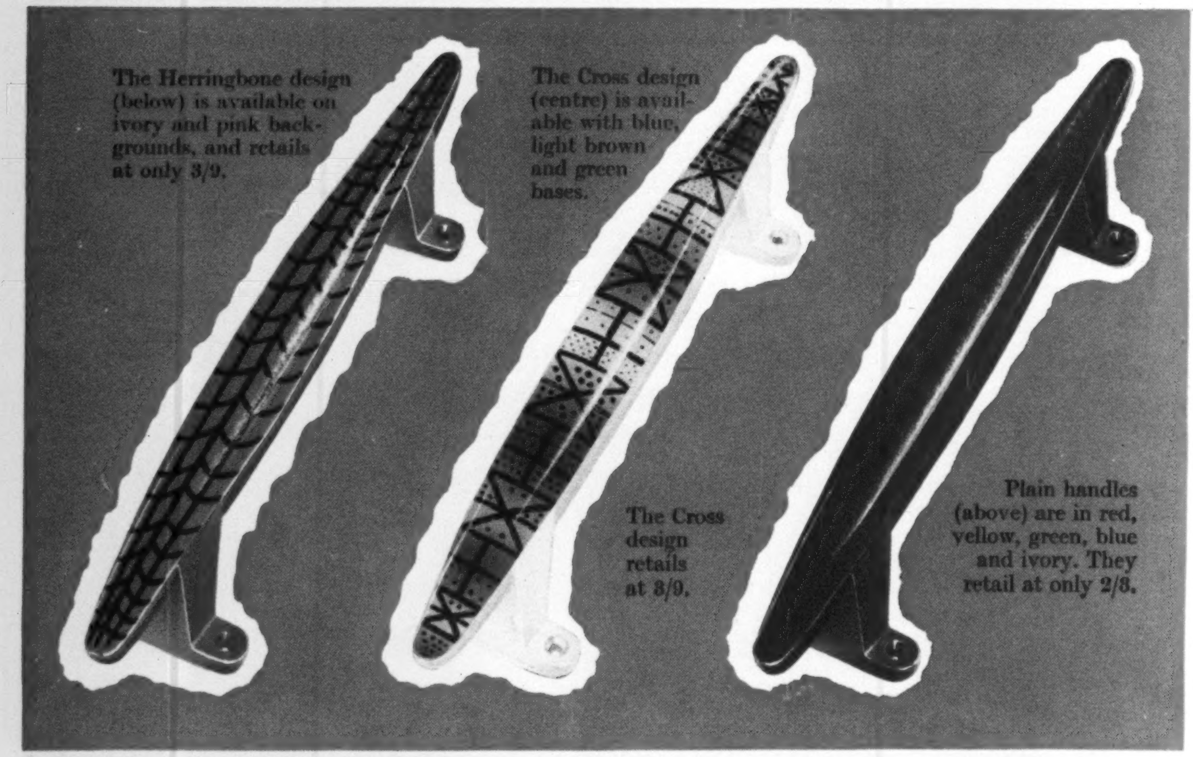

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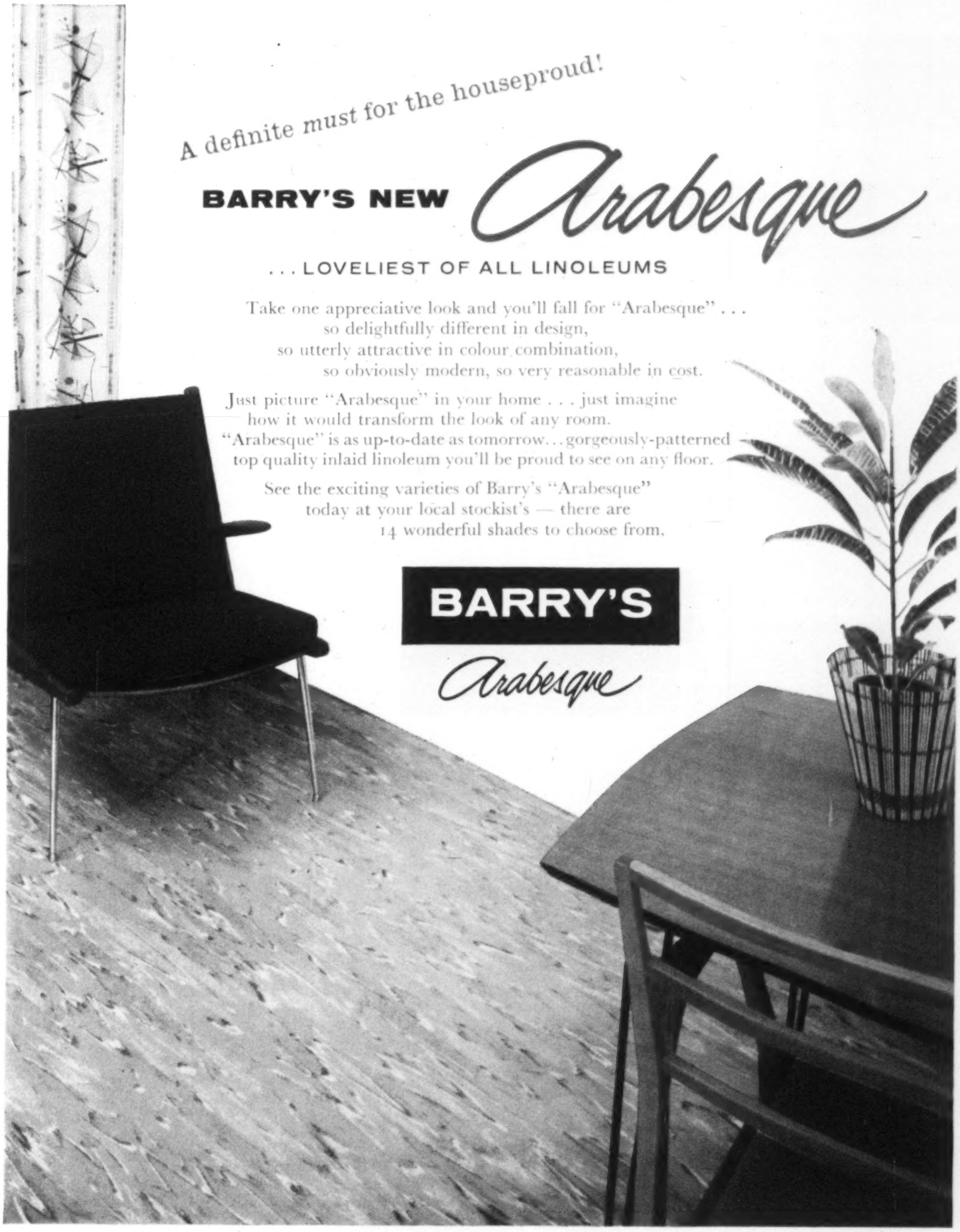

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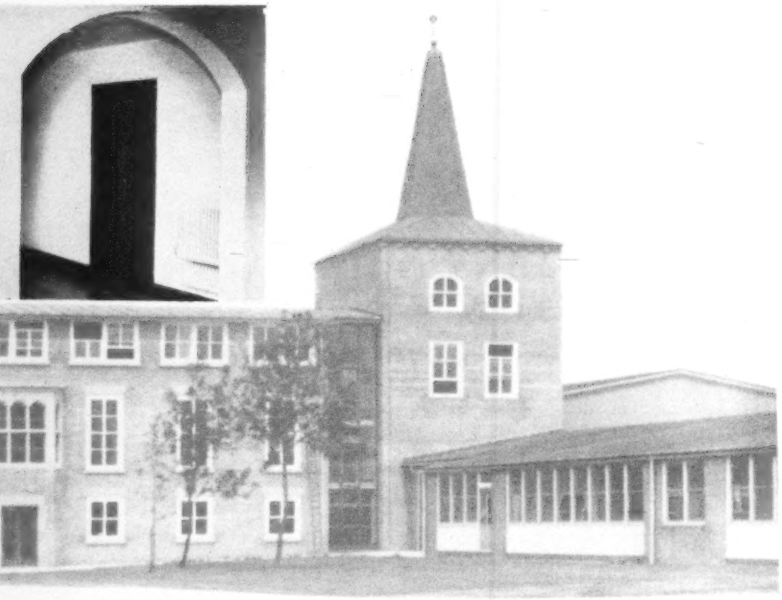

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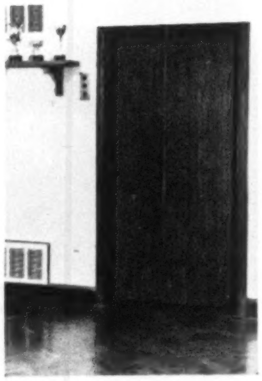

Photographs by courtesy of:—The Head Master, The King's School, Chester.
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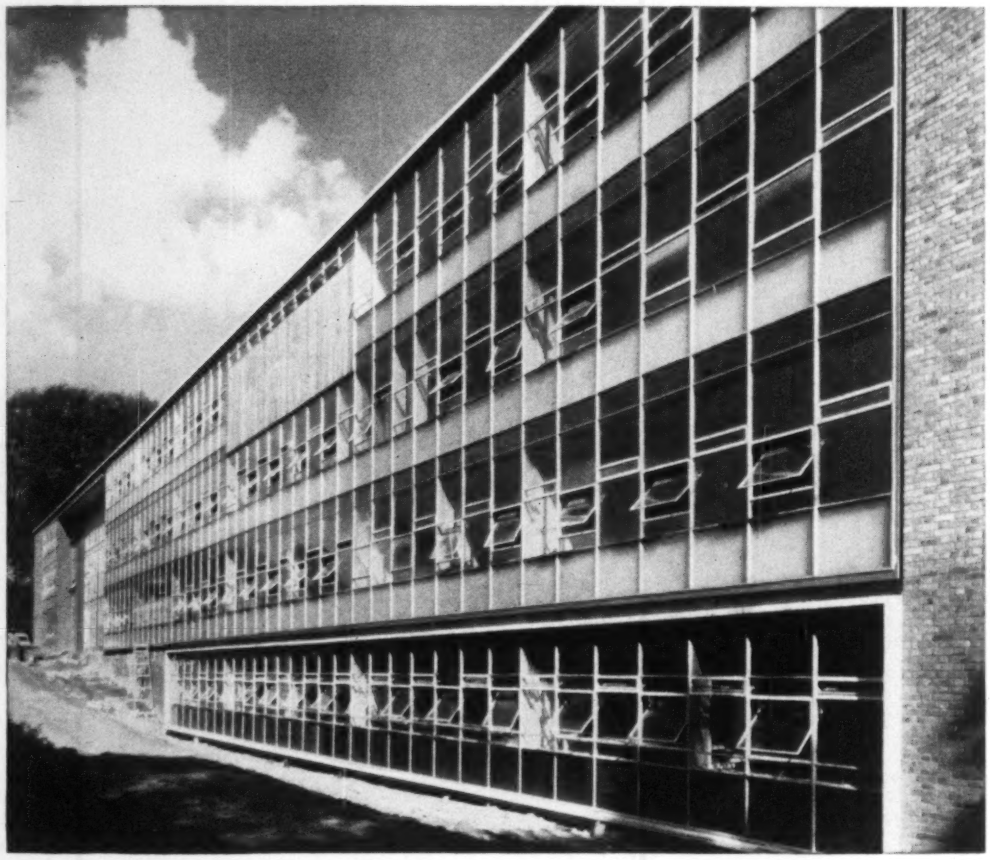

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Above—*Parliament Hill School is a fine example of the use of* HOPE'S *"Windogrid" aluminium curtain walling of which 20,000 sq. ft. has been installed in this school. Architect: J. L. Martin,* B.A., PL.D., F.R.I.B.A. *Architect to the L.C.C.*

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HENRY HOPE & SON LTD. *supplied "Windogrid" curtain walling for the new Research Laboratory of Siemens Ediswan Electric Co. Ltd.*
Architect: Z. P. Slaski.

To the building owner or occupier

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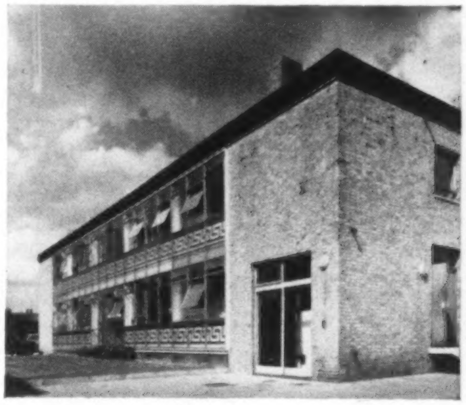
- *No rusting – no painting necessary*
- *Resistance to decay and corrosion*
- *No warping*
- *No needless weight – cutting the cost of foundations and therefore the cost of the building*
- *Reduced maintenance costs throughout the life of the building*



An interesting feature about this building for Thomas Morson & Son is the decorative fascia behind the "Windogrid" curtain walling made by HENRY HOPE & SONS LTD.
Architect: Kenneth Boyd, A.R.I.B.A.

The advantages of aluminium are at their greatest with ALCAN aluminium. ALCAN, one of the world's largest producers, are specialists in the ingot field. To manufacturers, ALCAN specialization means a constant, reliable source of aluminium in alloy forms exactly – *consistently* – suited to precise needs.

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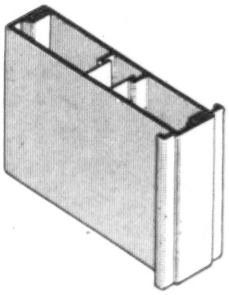
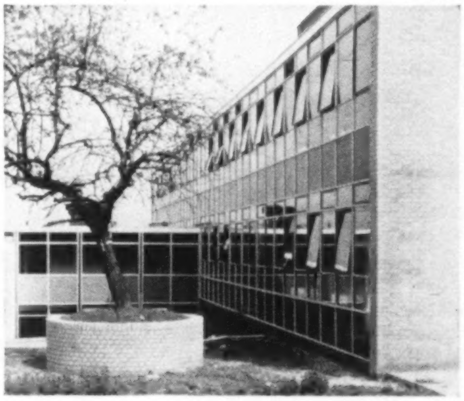


A typical example of aluminium extrusion for use in curtain walling



Fairlawn Primary School, Lewisham — HOPE'S *aluminium "Windogrid" curtain walling was specified for this building.*
Architect: Peter Moro, F.R.I.B.A., F.S.I.A.

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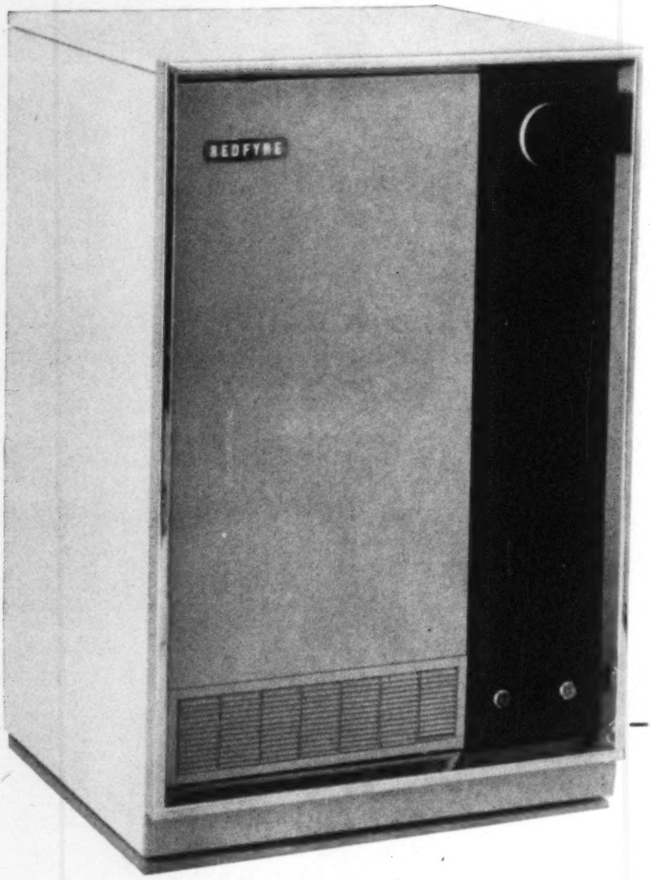

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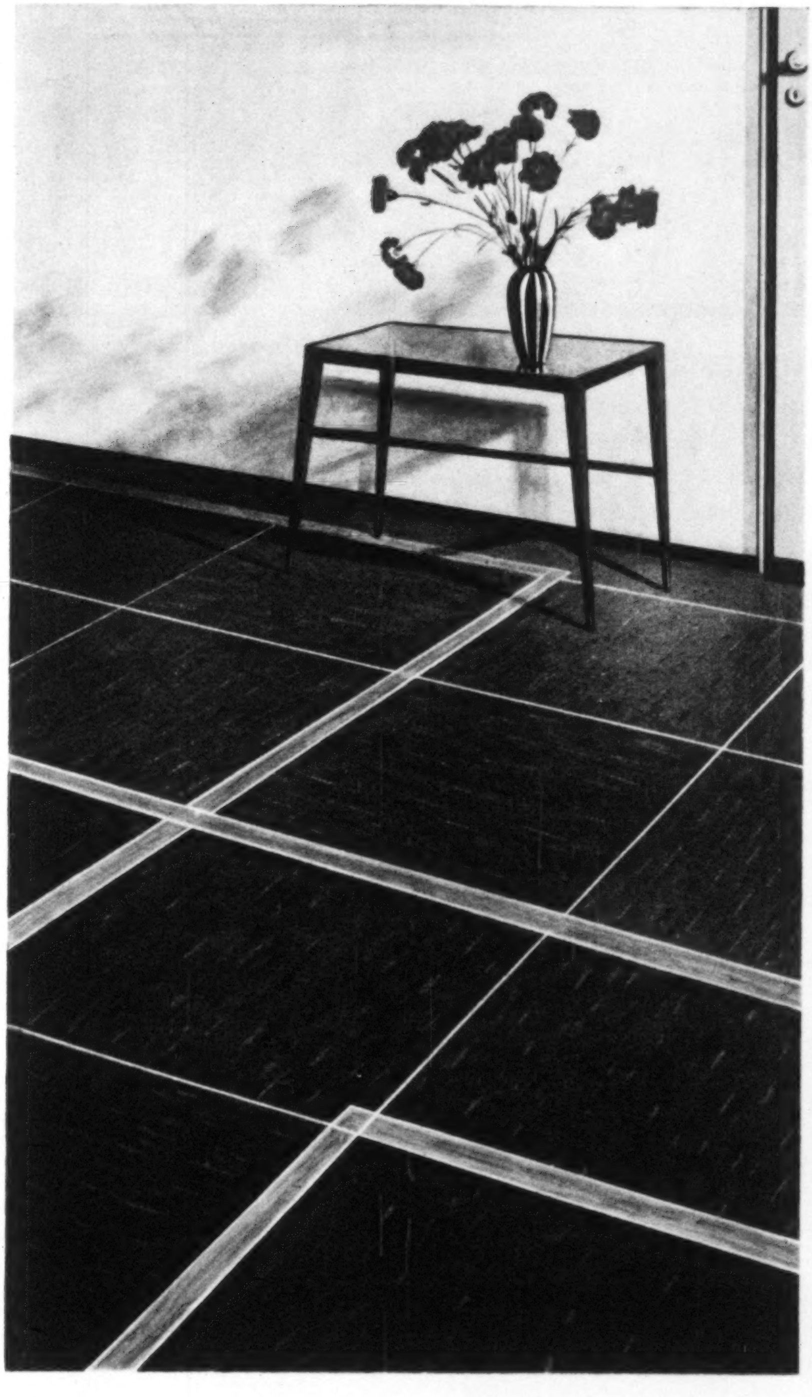

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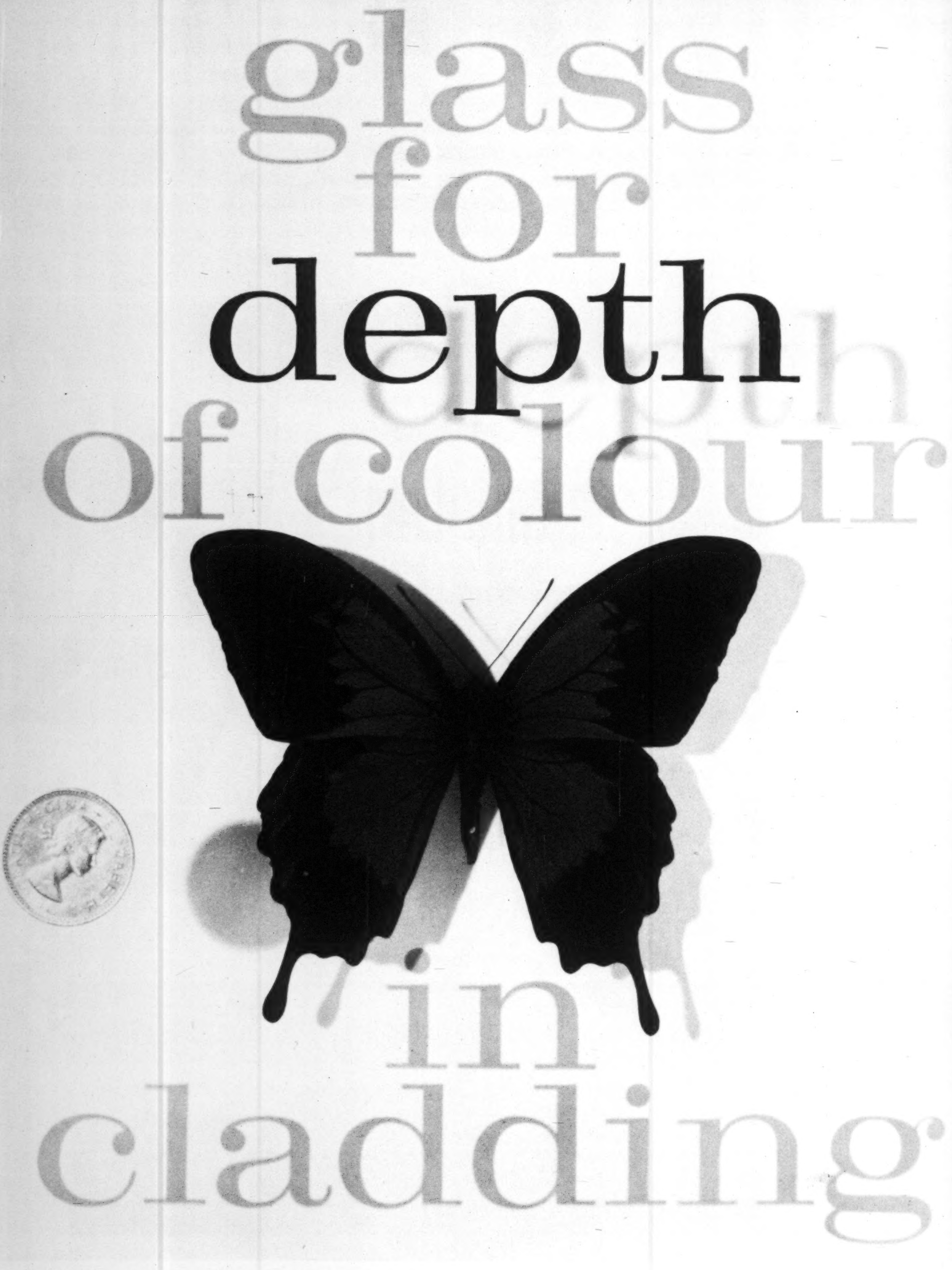

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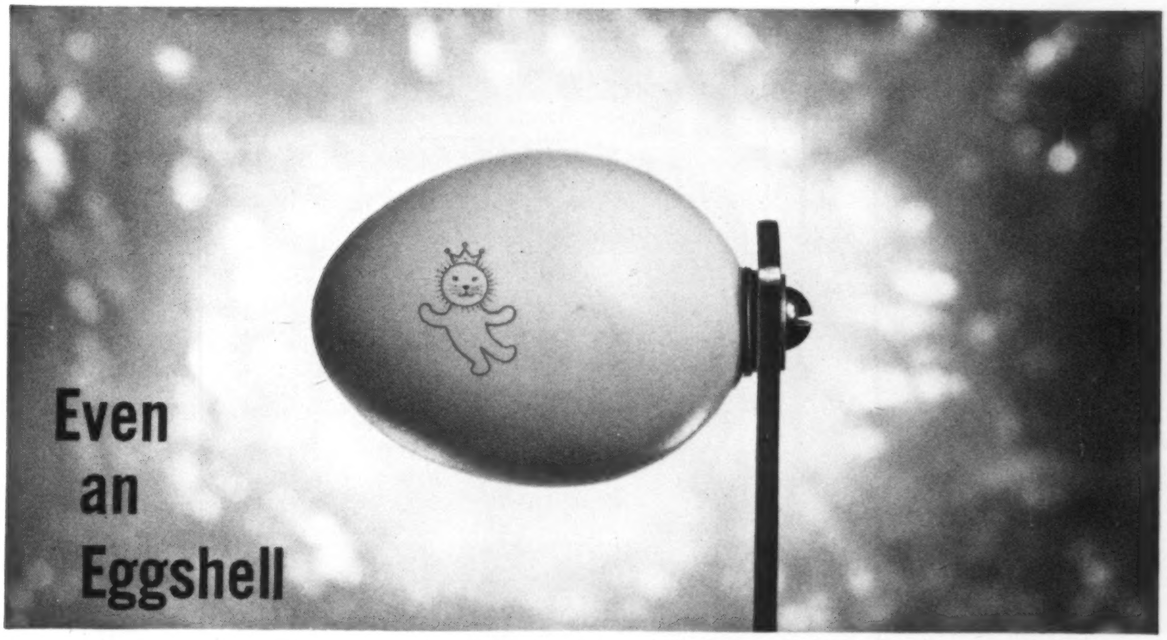

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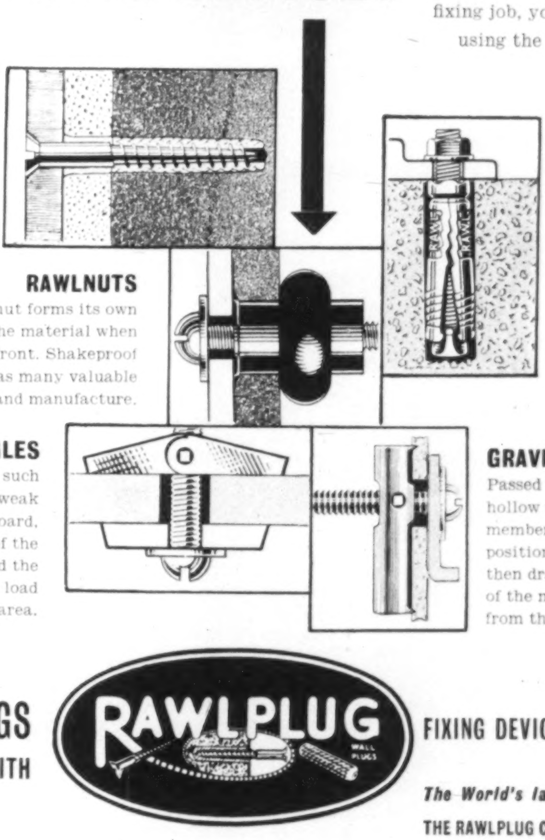

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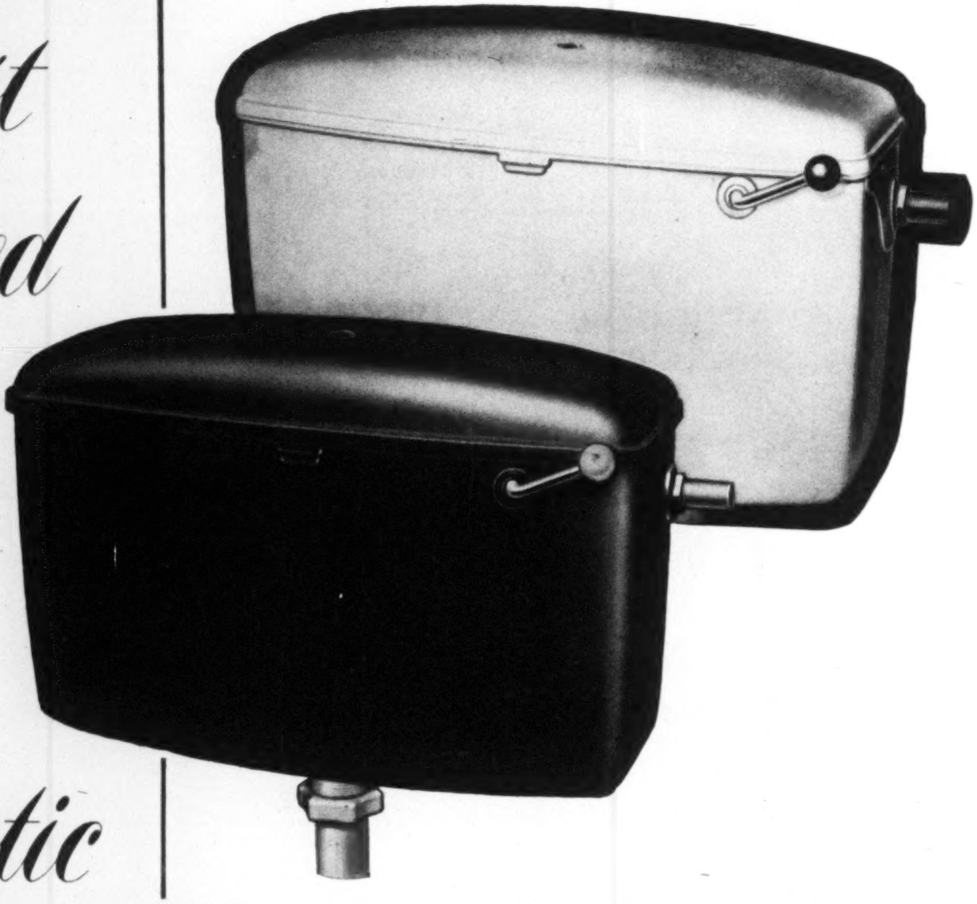

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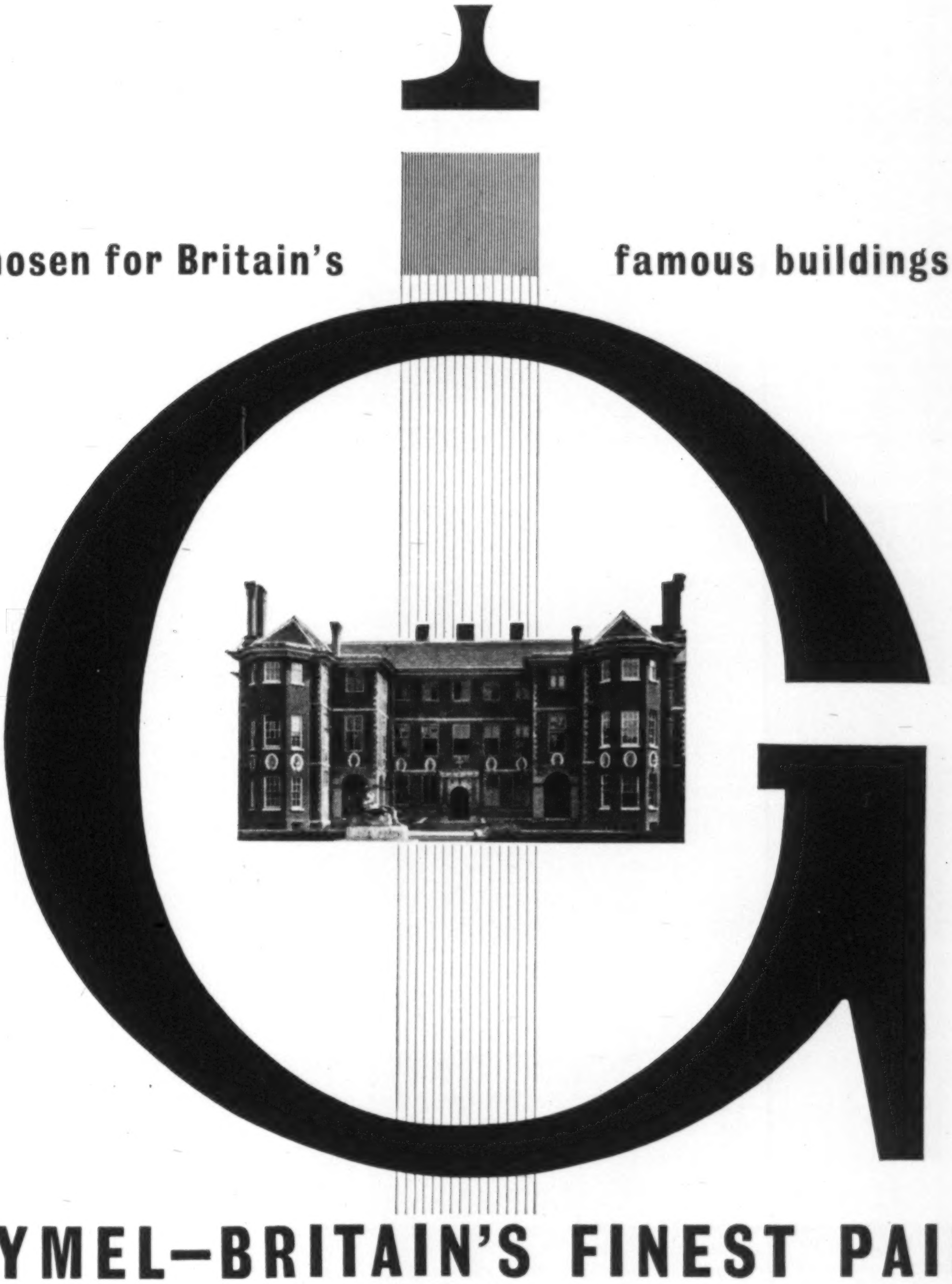

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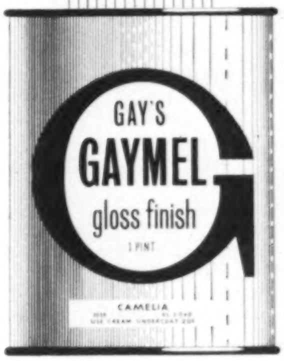

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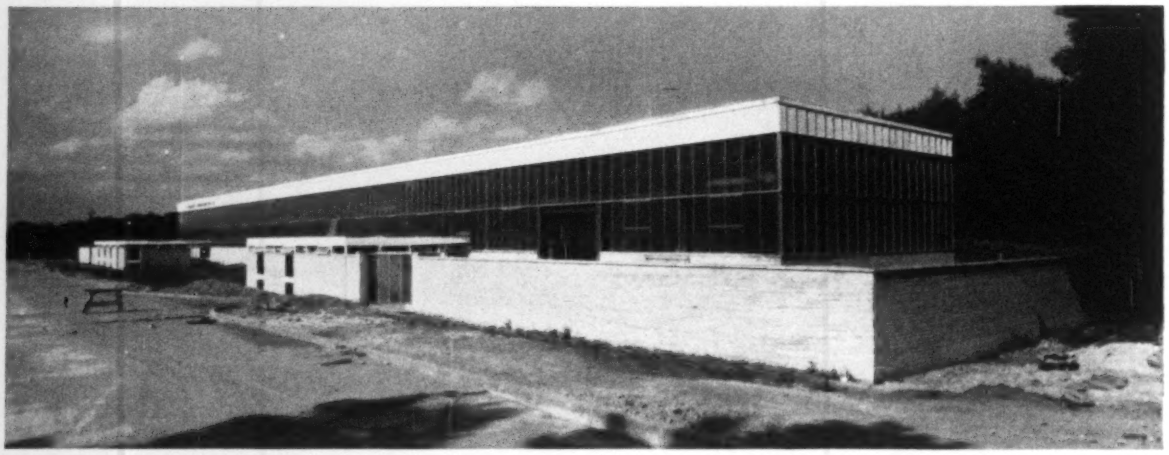

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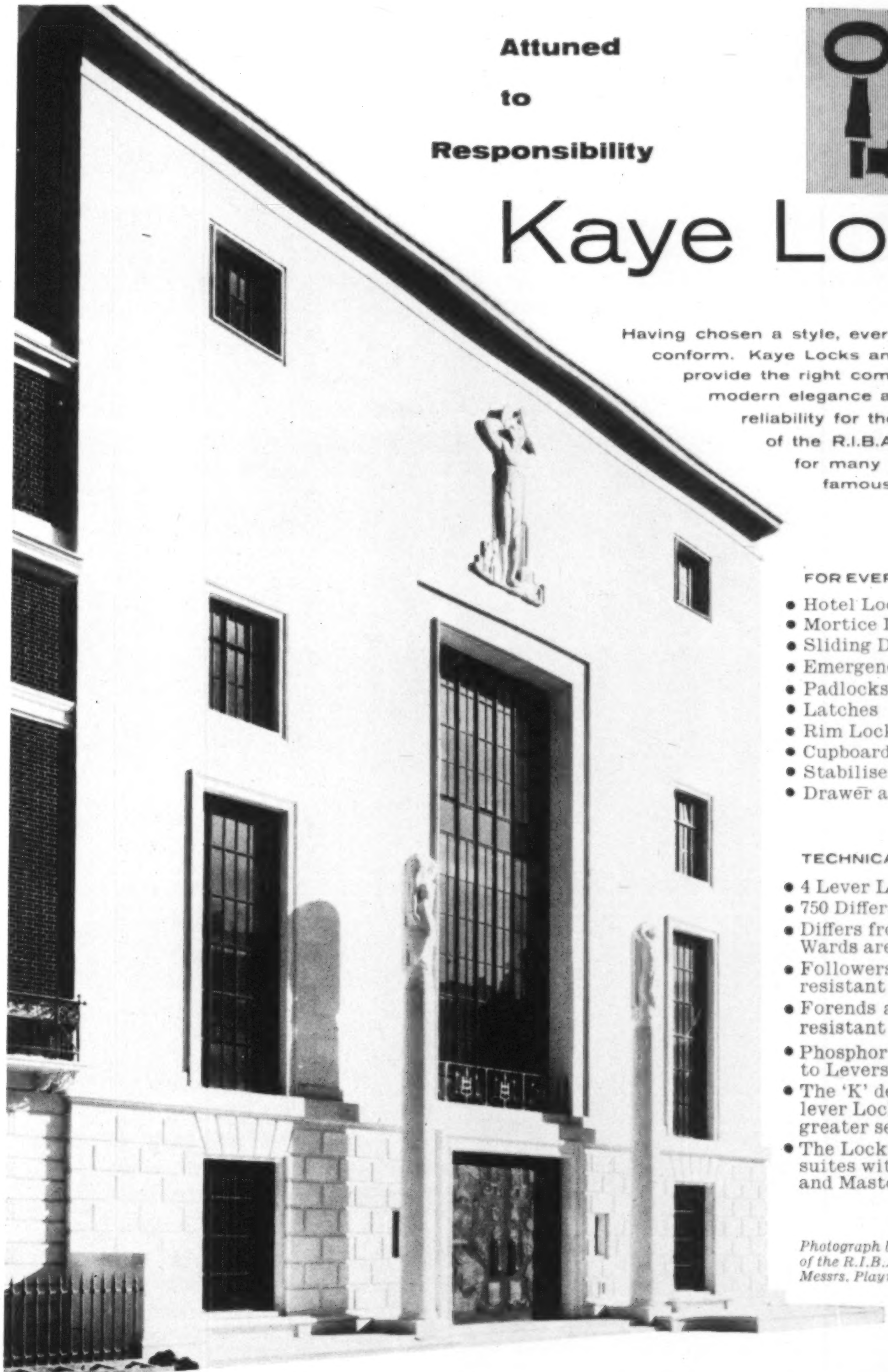

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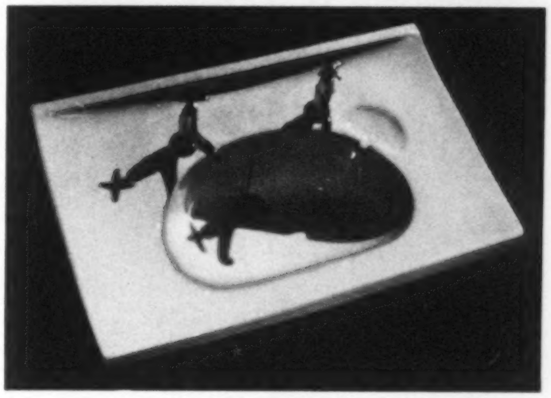

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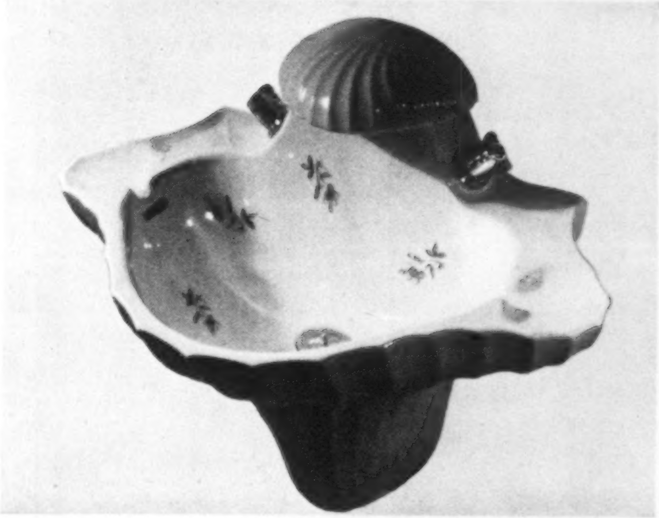

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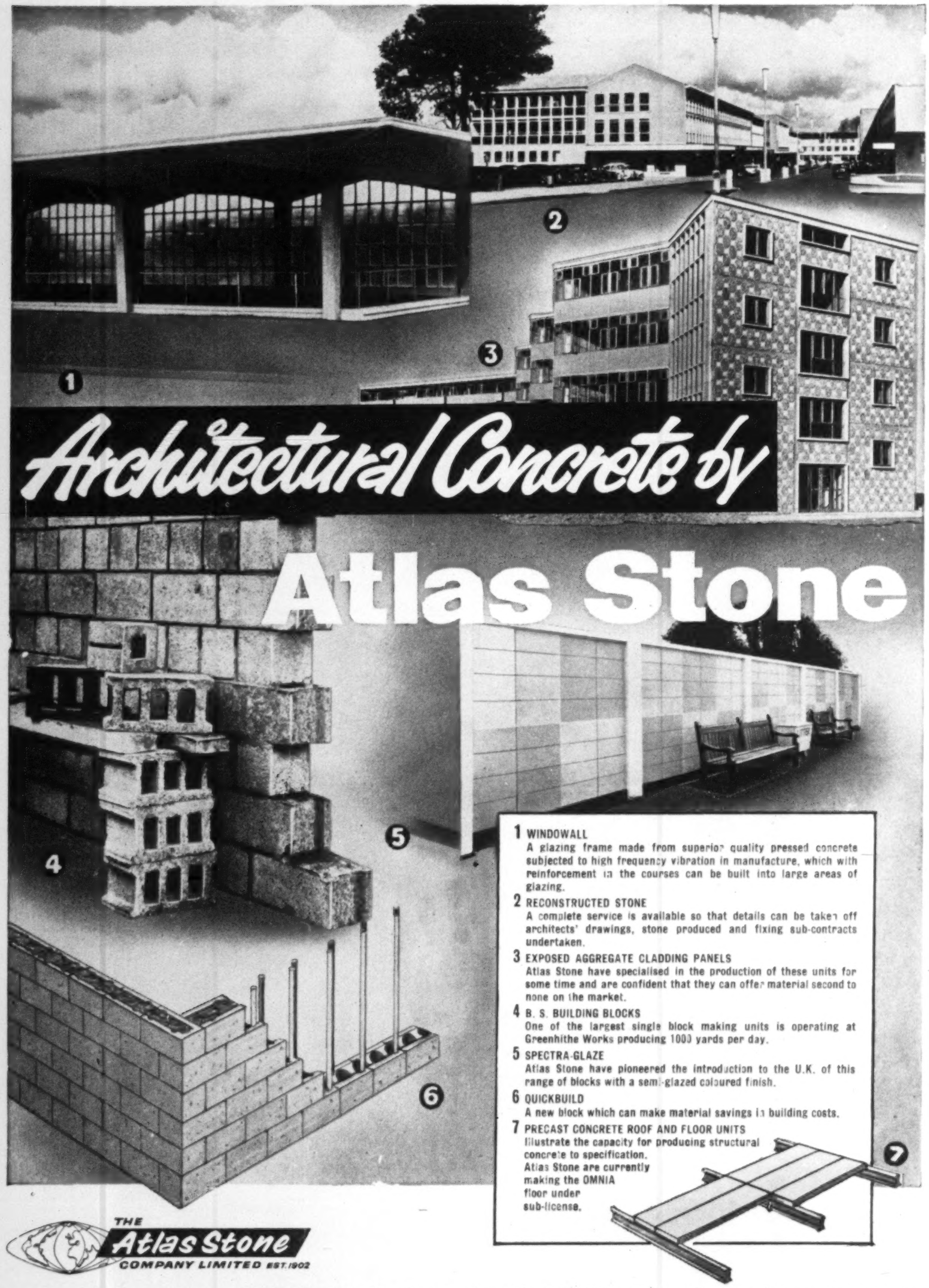

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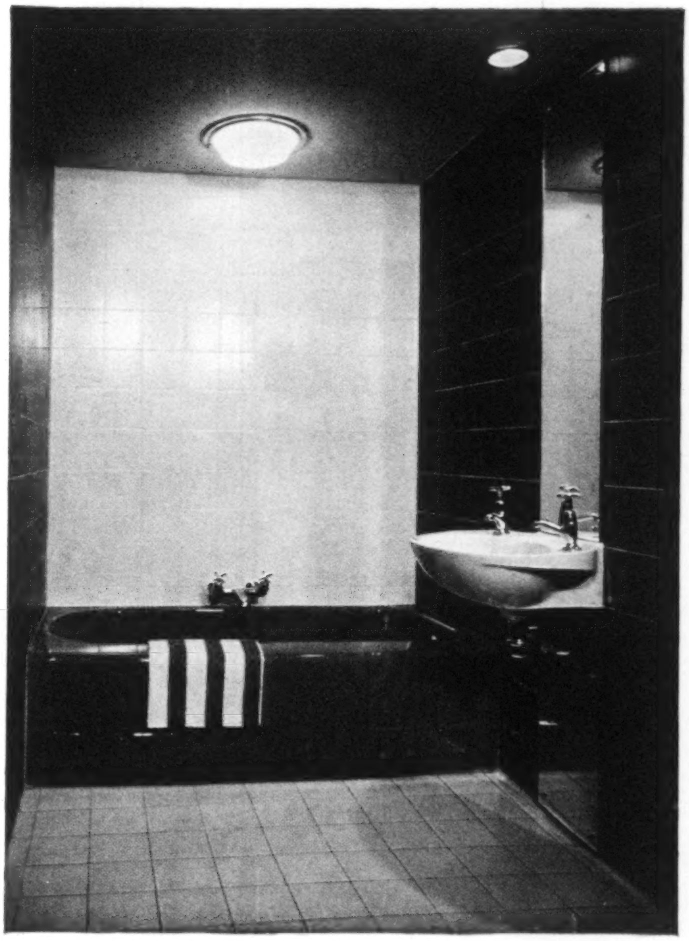

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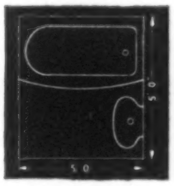

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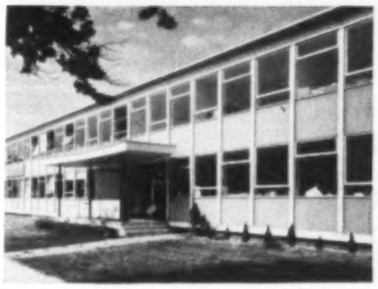

Standard factories too To bring in the small manufacturer—and so balance the economy of the area—small factories like this one were built to a standard design. Here Williams & Williams purpose made steel windows and Aluminex Patent Glazing have been used for the sidewalls and Williams & Williams roof lights supply daylight overhead.

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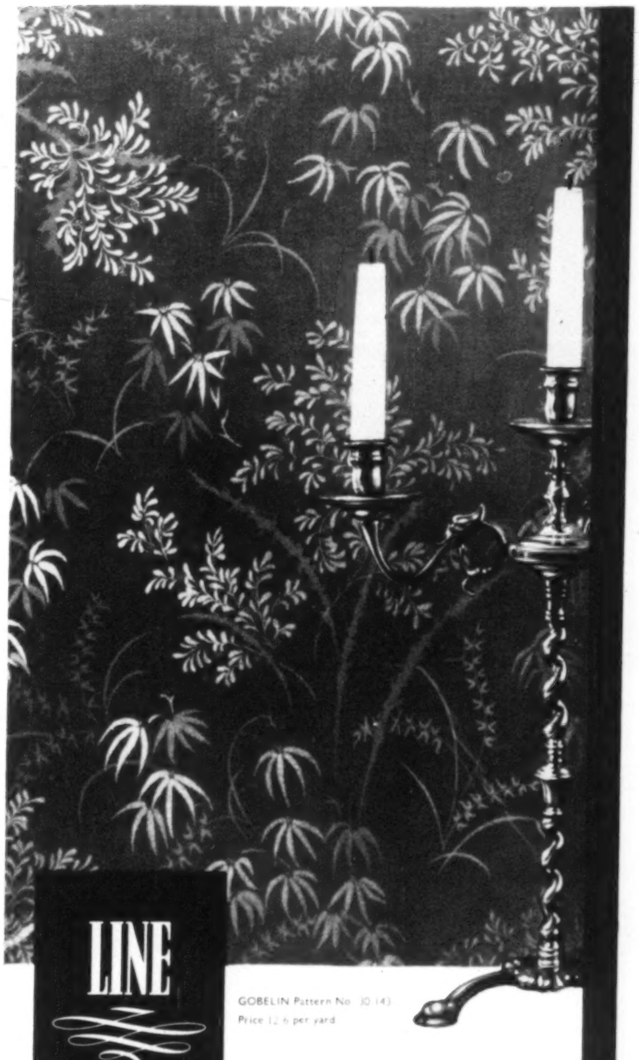

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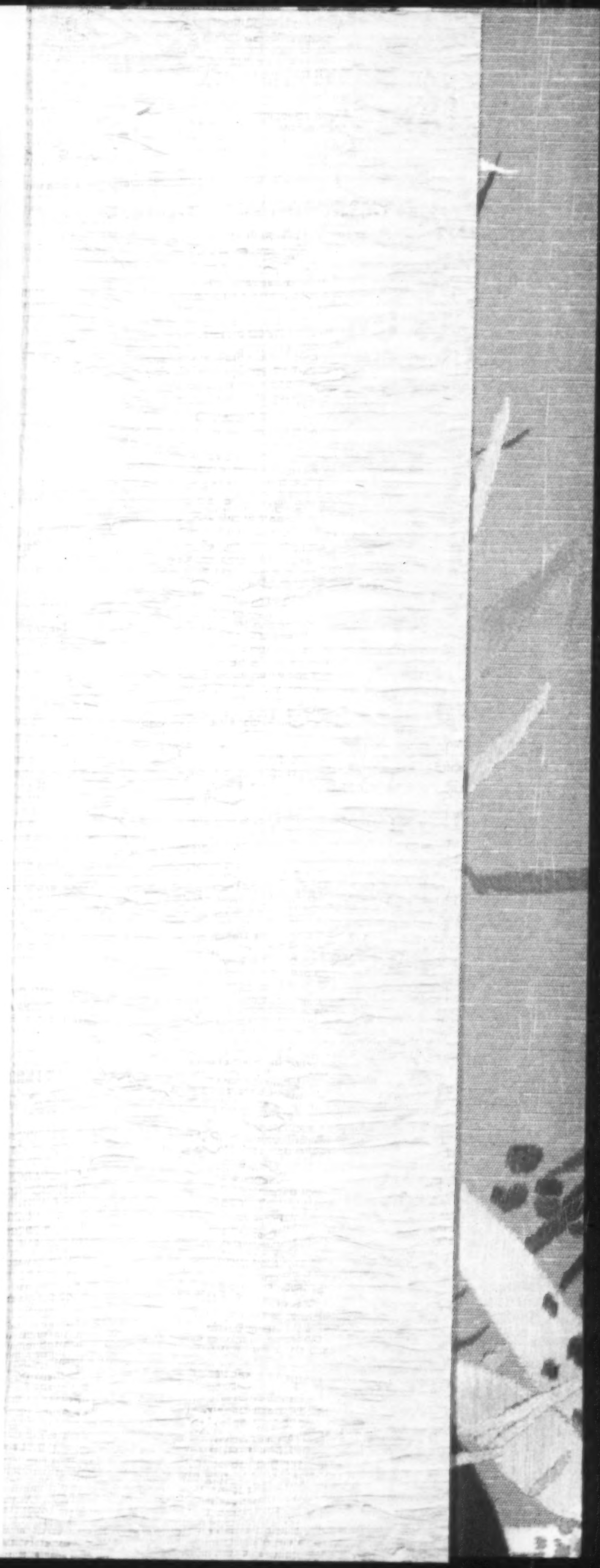
Balacuir is sturdy, durable and resists grease, nicotine stains and most chemicals.
It is guaranteed fadeproof and will stand up to intense and extreme temperature changes.*

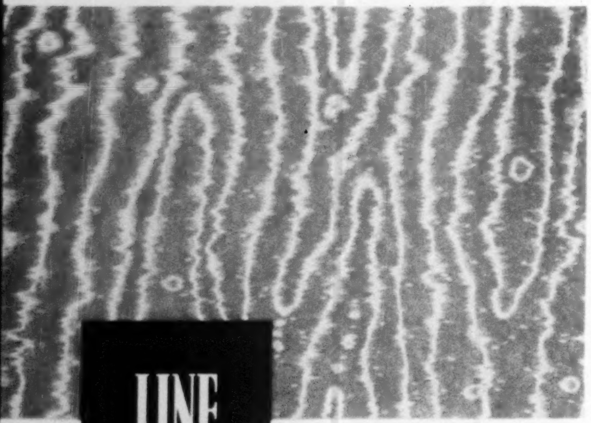
The Balacuir range contains approximately eighty designs in a variety of textured surfaces and delicate colours that glow with a distinctive metallic lustre.



Many of the Balacuir designs authentically reproduce the broken texture of hand loomed silk, the three dimensional shading of satin quilting, the shadowy embossing of woven flower designs. The beauty and versatility of Balacuir makes it suitable for the decoration of all rooms and buildings from banqueting halls to domestic interiors.

Available through all Line Showrooms and good class decorators, Balacuir is sold by the yard and is 39½" wide excluding selvedge. Further particulars will be sent on request.

MOIRE Pattern No. 30.05 Price 8/- per yard



LINE

JOHN LINE
& SONS LTD

213-216 Tottenham Court Road
London, W.1
Branches throughout Great Britain

Before you lay aside this journal, please detach these samples of Balacuir and this advertisement for your future reference.

✳ YOKOHAMA (white) No. 30.094. Price 14/- per yard.
✳ PAPYRUS (blue) No. 30.125. Price 12/6 per yard.

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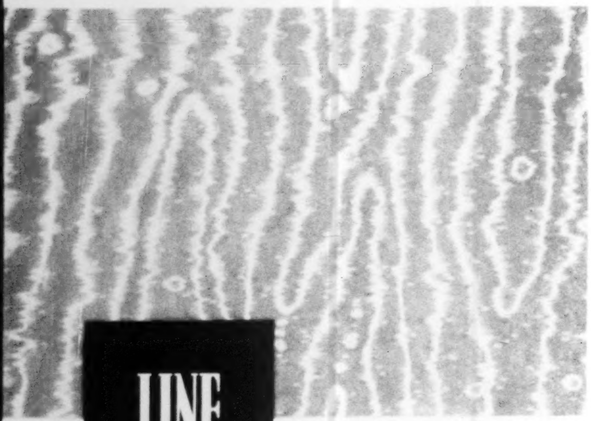
MOIRE Pattern No. 30.06. Price 8/- per yard.



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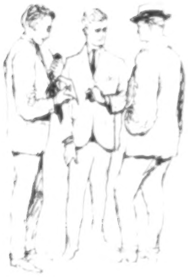


The OWNER says –

I like Arcon structures — they are a modern approach to building, using the same 'assembly line' techniques as I use in my own business. The result is a first-class job, with maximum speed and economy.

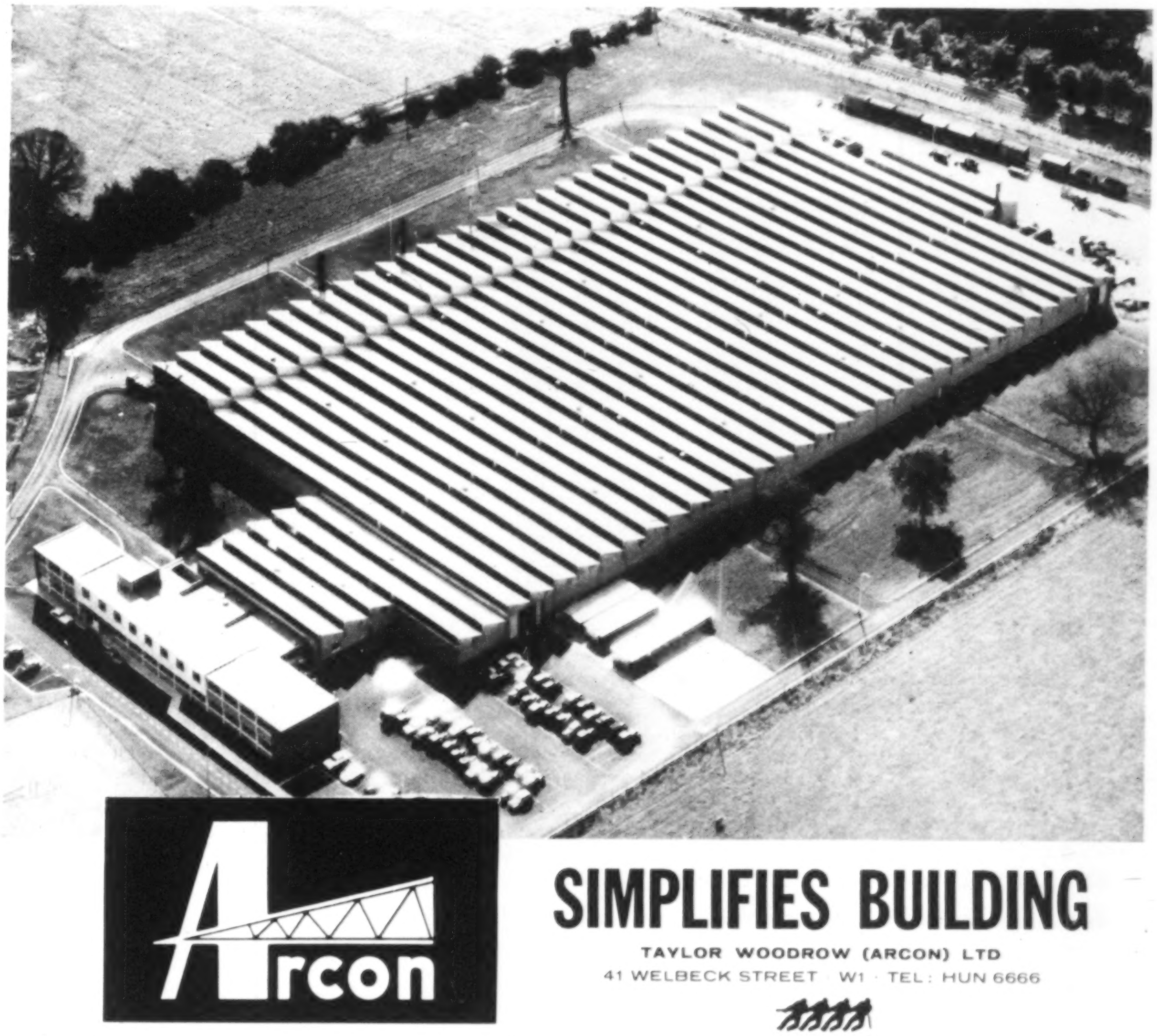
The ARCHITECT says –

The Arcon planning system and standardized components enormously simplify my work without restricting freedom of design. I like to have Arcon collaborating with me right from the start.

The BUILDER says –

For me an Arcon job means prompt delivery of components and vastly quicker erection methods. That means speedier completion — good for my reputation.

THEY ALL PRAISE ARCON



Arcon

SIMPLIFIES BUILDING

TAYLOR WOODROW (ARCON) LTD
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The sponsor companies forming the Arcon Group are · IMPERIAL CHEMICAL INDUSTRIES LTD · STEWARTS AND LLOYDS LTD
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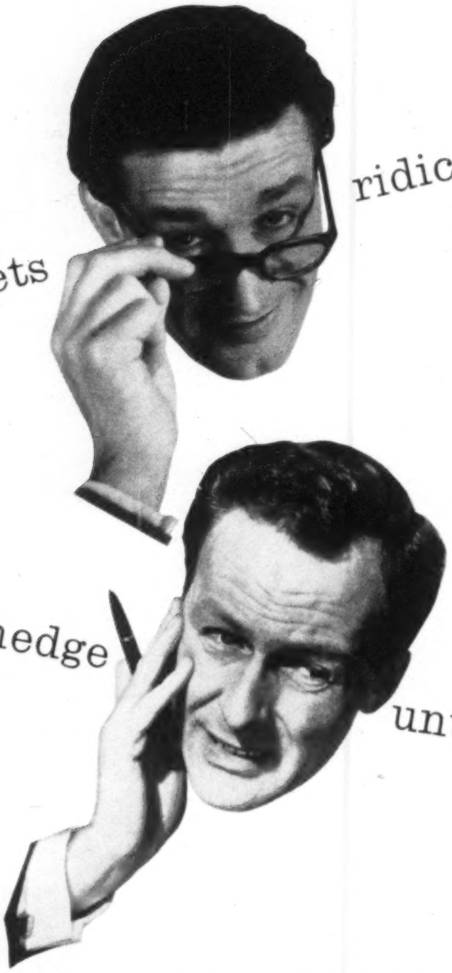
Hotels without carpets ridiculous!

Carpets without Smoothedge unthinkable!



If carpets are to make their fullest possible contribution to hotel decor they must be fitted perfectly.
It is not enough, therefore, to stop at specifying carpets. The method of fitting should also be specified, and the proved, outstanding and best fitting method for immediate and long-term advantages in hotels is Smoothedge

When you have made your case for carpets—here's why you should specify 'Smoothedge' fitted

- **SMOOTHEDGE GRIPPER IS 'TACKLESS,'** providing a smooth-flowing impeccable finish. Tack hiding moulding is unnecessary.
- **ALL CONTOURS ARE FOLLOWED PERFECTLY**—Concave and convex, even the most complex plan.
- **STAIRCASES BECOME LUXURIOUS FOCAL POINTS.** Unbroken, flowing carpet design is assured—without rods or clips.
- **CARPET EDGES ARE NOT DAMAGED** because Smoothedge grips invisibly from underneath.
- **ANCHORING IS DIRECT**—to wooden or hard-surface floors and floors are unharmed.
- **SMOOTHEDGE IS PERMANENT.** It remains in position simplifying carpet installation, removal and re-installation.
- **SELVAGE DAMAGE IS OBVIATED**—undamaged lengths of carpet can give extra service.
- **MAINTENANCE COSTS AND INCONVENIENCE ARE REDUCED** because re-installation time is cut by half and rooms are again available for use much sooner.

Architects and Designers are invited to send for the leaflet "Let's get down to Smoothedge," which contains full details of Smoothedge 'tackless' carpet gripper and associated products.

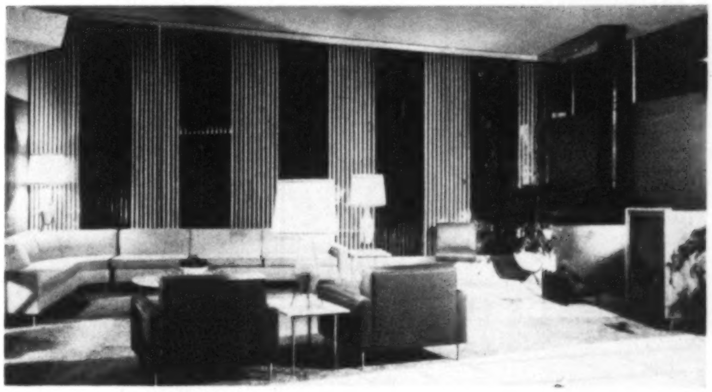
Smoothedge

SMOOTHEDGE LIMITED · 142 OLD SHOREHAM ROAD · HOVE 4. SUSSEX

Telephone: HOVE 71388

LOUVERDRAPE

Venetian Blinds Ltd introduce the Louverdrape



Louverdrape Vertical Blinds, constructed with tensioned Fabric Louvers 3", 4½", 6" in width in a choice of sixty colours, were specially designed for Contract Furnishing. Translucent and Opaque blinds can be built 20' 0" wide x 30' 0" high in single units. The Louvers are Water Repellant yet Washable, Fade and Stretch Proof, and Dust Free.

VENETIAN BLINDS LIMITED

179 Tottenham Court Rd. London W.1 Langham 0647

Whose glass do you see in windows, everywhere?

George Burch is growing up with glass, and one day he will learn to appreciate it. He is growing up with Pilkington Glass. Night and day the Pilkington Group's factories are making glass . . . glass for the windows in your home, for offices, and factories. And for spectacle and miscroscope lenses, for fluorescent tubes, and for insulation. Glass for all these and a hundred more wonderful things which are an essential part of your daily life come from the Pilkington Group . . . a great British industry; great in the achievements which are made possible only by its size and efficiency.

Pilkingtons
the greatest name
in the world of glass

THE PILKINGTON GROUP manufacturing Pilkington Glass, Chance Glass, Chance/Pilkington Optical Glass and Fibreglass. Factories in Great Britain, Canada, Australia, New Zealand, South Africa, Argentina and Brazil.

GARAGE
MOON'S

DESIGN *for efficiency ...*

A NEW SERVICE FOR ARCHITECTS & DESIGNERS

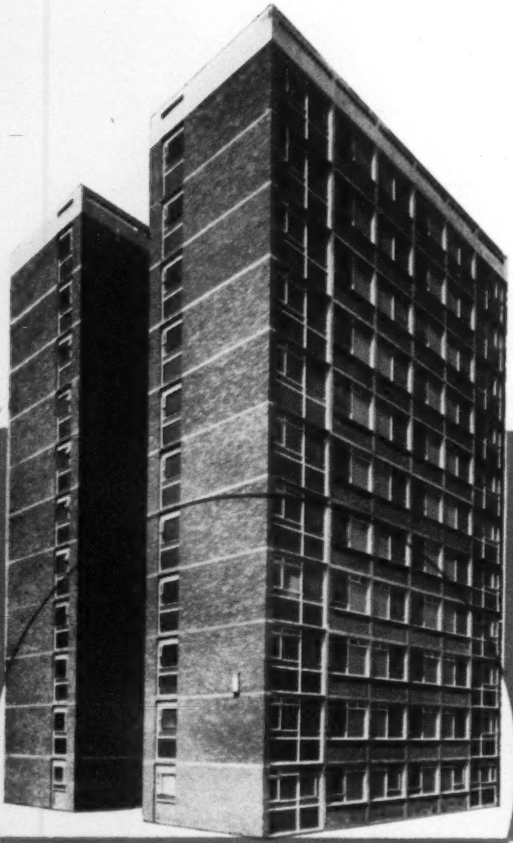
In any office building the work to be carried on within its walls must, of necessity, make certain demands on the design and furnishings, just as it does in a factory. The question therefore arises as to whether you as an architect or designer can appreciate those demands and satisfy them. In other words can you marry the aesthetics of design with scientific office planning? We have studied this problem for years. Indeed, in our '846' functional furniture we have successfully combined the dictates of function based on Time and Motion Study with the aesthetics of pleasing and colourful design. Our new full-colour publication will show you this. Moreover, it will give you a few of the basic facts of scientific office planning. Later, when you are confronted with a problem of this nature, a Shannon consultant is at your service to advise you more fully and without charge on the technical aspects of planning offices for complete functional efficiency.

... with '846' *unit furniture*

by Shannon Systems

Trade Mark Shannon

THE SHANNON LIMITED 73 SHANNON CORNER NEW MALDEN SURREY



Wenlock Barn Estate, Shoreditch, London, E.1.
***Designed by:* J. L. Sharrett,**
O.B.E., A.M.I.C.E., Borough Engineer.
Main Contractor:
H. Richardson & Sons Ltd.
Plastering Contractor:
MacDonnell Bros.

'MURILITE'
the pre-mixed Perlite Plaster

is today finding an ever-increasing use in building projects at home and overseas.

Light in weight, it is easy to work and makes a considerable reduction in the all-round "dead load", thus affording an important saving in the cost of the main structure.

"MURILITE" is pre-mixed at our Works and no sand whatever is required as an additive on the Site. It has high properties of fire resistance and provides improved thermal insulation which reduces heat loss through walls and ceilings, minimizes condensation and lessens the risk of pattern staining.

Gypsum based, "MURILITE" is free from shrinkage cracks and the Bonding Coat grade—which incorporates Vermiculite as the aggregate—adheres excellently to concrete. "MURILITE" Plaster contains no ingredients harmful to decoration and may be safely decorated as soon as it is dry.

We should like to tell you more about "MURILITE"—or offer expert advice on any of your plastering problems.

Gypsum Plaster and Cement

CAFFERATA & CO. LTD.
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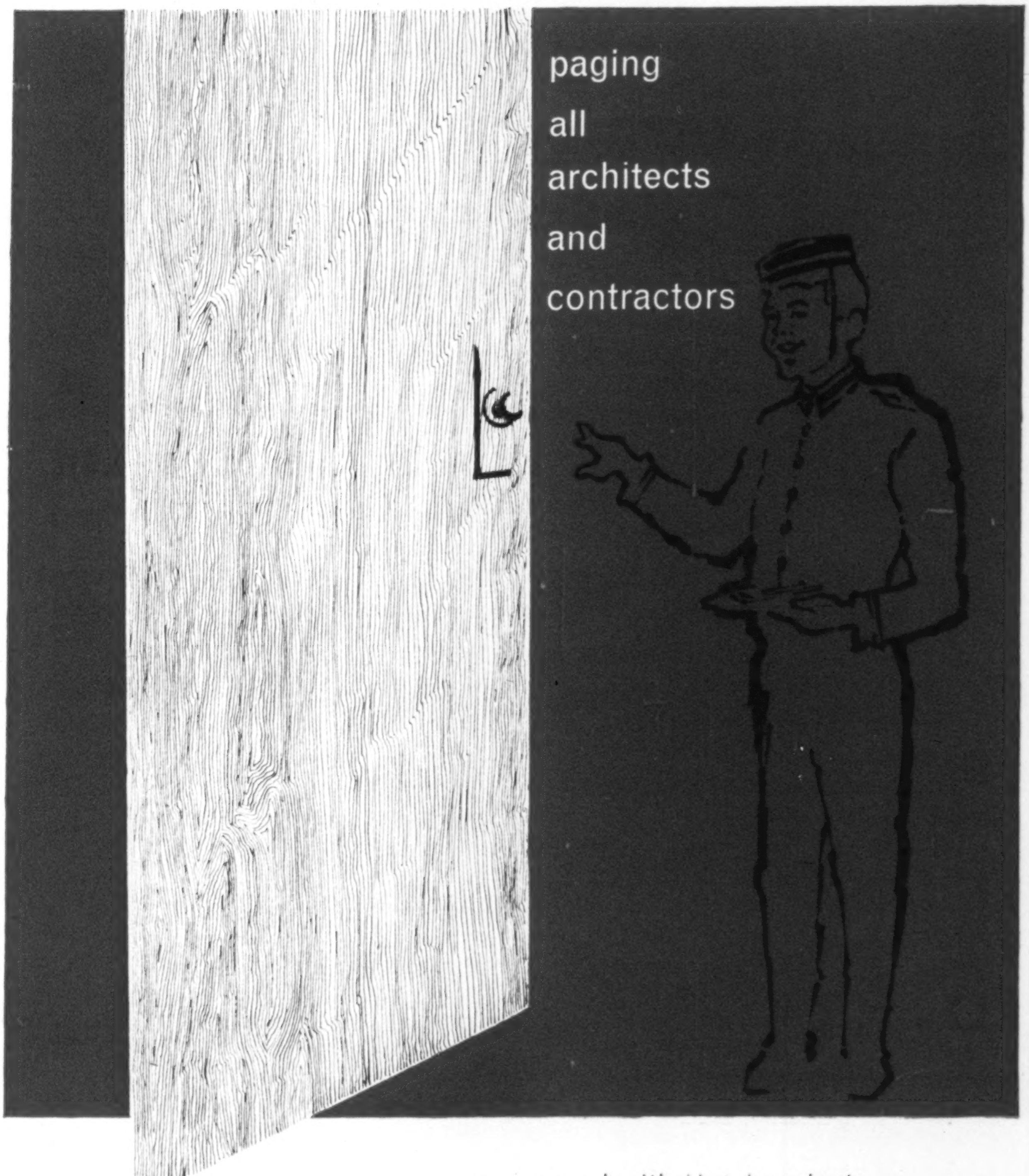

concerned with Hotel projects

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Specify V S F for superb finish and considerable saving in costs.

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602 Cogent

ceramic glazed tiles

H. & R. Johnson Ltd
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Ceramic glazed tiles provide the ideal wall surface for those places where hygiene, ease of cleaning and permanence are so important.

Johnson ceramic glazed tiles are available in more than 150 colours which, together with applied silk screen decoration, provide the Architect and Designer with the means to apply their individuality to any setting.

Light diffusion

in plastic materials

1

1 Elcoplas 'Modulas' lighting louvres provide the architect and light fittings designer with a system of louvres designed either to co-ordinate with typical opening sizes for standard ceiling grid dimensions, or alternatively to be suitable for fabrication into any desired size.

2 'Elcoplas' louvre $\frac{1}{2}$ in. mesh × $\frac{1}{2}$ in. depth, diamond or square mesh. Registered Design No. 873594.

3 'Elcoplas' louvre $1\frac{3}{16}$ in. mesh × 1 in. depth, diamond or square mesh.

4 'Elcoplas' modulus louvre 2 in. mesh × $1\frac{3}{4}$ in. depth, diamond or square mesh; illustrated with plastic 'Z' framing. Coloured pyramids in five different colours available for fitting into the cells.

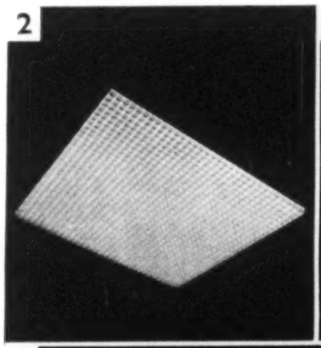
5 'Plasmatic' diffuser panels available in opal, pearl, clear. Interlocking panels are $10\frac{1}{2}$ in. centre to centre, and are supplied in maximum lengths of 4 ft. or less to order.

6 Plastic supporting sections.

7 Typical sections of plastic extruded diffusers, as supplied to lighting fitting manufacturers.

8 Moulded plastic shade and louvre as produced to the design of Messrs. Hume Atkins & Co., Ltd. (Registered Design No. 880153).

2



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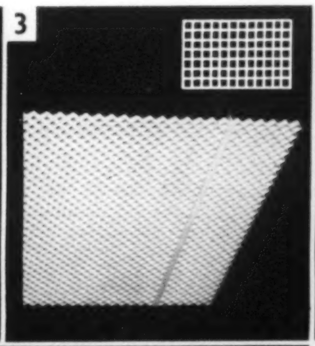

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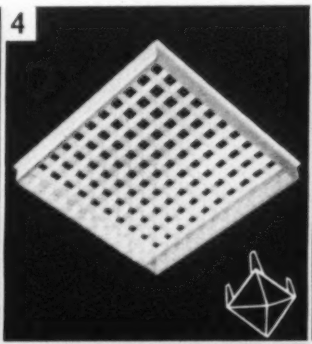

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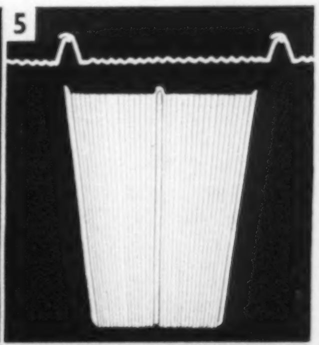

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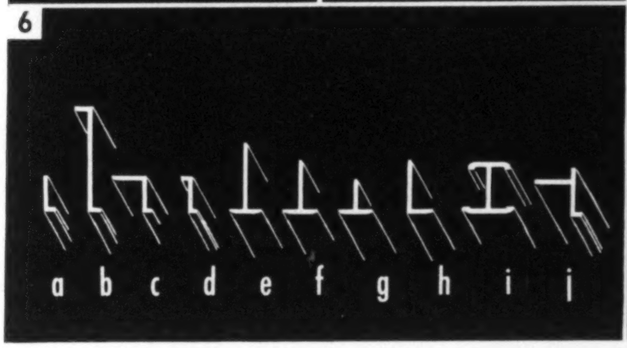

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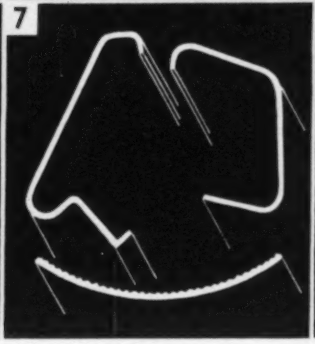

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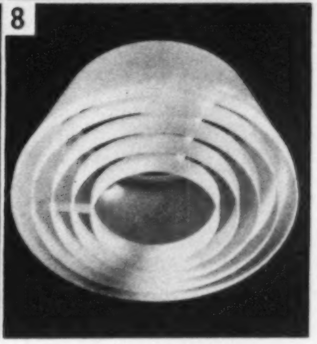

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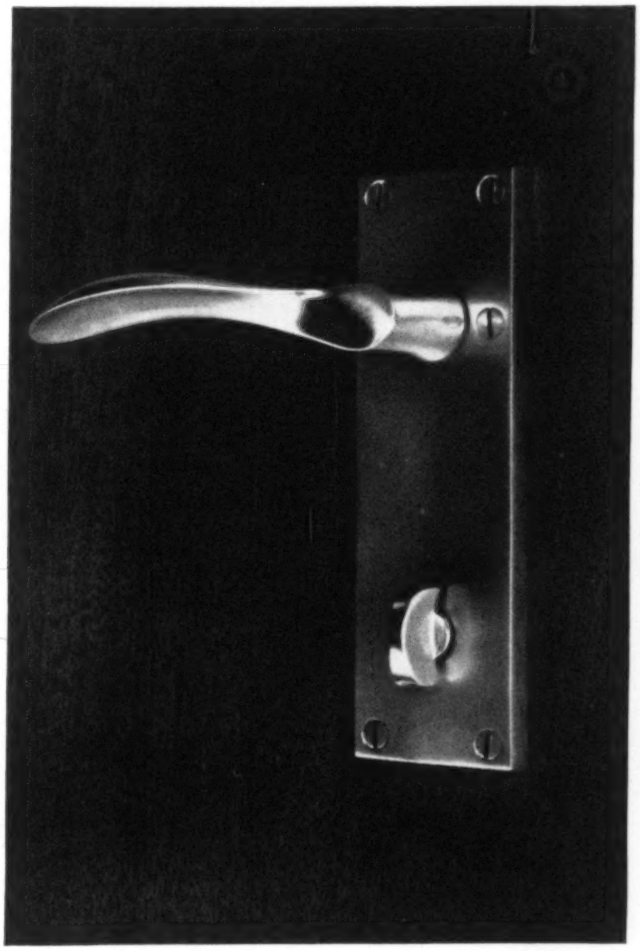
MANUFACTURERS OF FINE PAINTS
FOR DECORATIVE AND INDUSTRIAL USE



New hotel bedroom latch

fitted with B.4955 lever handle.
On the inside the lock is fitted with a thumb-turn operated security bolt.
On the outside is a fast knob or lever handle and at the bottom of the back plate a circular indicator operated by the security bolt warns floor staff when the room is occupied.
It is available in mastered and sub-mastered suites.
In case of need the master takes off the security bolt and can be used to lock out the ordinary key.

Recent contracts for the supply of metal windows, entrance doors and screens, locks, door furniture or special fittings include

Denver-Hilton Hotel, Colorado, U.S.A.	
Leofric Hotel, Coventry	W. S. Hattrell & Partners
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METAL WINDOWS · CURTAIN WALLING · LOCKS · IRONMONGERY

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It's the fan* that makes Wandsworth

for use in Hospitals,

The changeover to modern heating systems in post-war building development has highlighted the need for effective methods of waste disposal. Wise planners, however, are realising the benefits that Wandsworth electric incinerators offer—disposal without odour or unsightliness—the safe hygienic way, because each Wandsworth incinerator incorporates an exclusive built-in extractor fan that completely eliminates all noxious fumes.

Three of these models are shown here.

◀ the Warden

An urgent and major problem solved at last—the BULK disposal of surgical and maternity dressings, sanitary towels, documents, cardboard and other combustible materials.

HOSPITALS—appreciate that on-the-spot disposal of surgical dressings minimises the risk of cross infection.

NURSES HOMES, PUBLIC TOILETS, FACTORIES, OFFICES AND RESTAURANTS. The Warden fulfils the long-felt need for a large electrical incinerator for central disposal—cleanly, hygienically.

- FUME FREE—patent Fan Extractor Unit removes all fumes—even with access door open.
- EASY TO USE—place matter for disposal in Warden—burning cycle commences and ends automatically.
- FOOT BAR—opens access door—leaving both hands free.
- ADJUSTABLE TIMING—automatic burning cycle can be varied to suit requirements.
- EASY TO INSTALL
- GUARANTEED for 12 months.
- DESCRIBED FULLY in new Incinerator Booklet. Burning Test Report gives detailed performance figures. Send for your copies now.

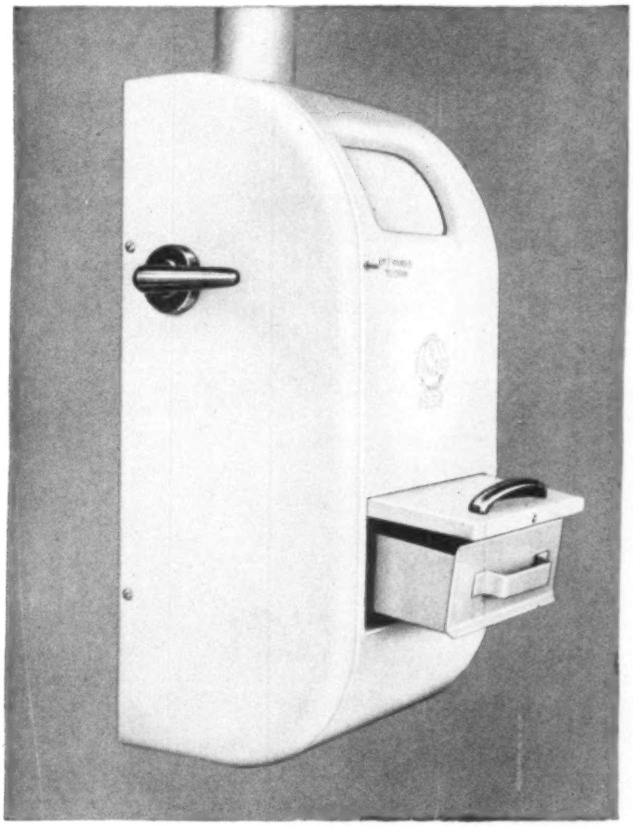
The only incinerator which easily copes with Bulk *Disposal*

TROUBLE FREE—
IT HAS A BUILT-IN FAN

* *If it hasn't a Fan . . . it isn't a Wandsworth . . . the modern*

the first name in incinerators

Schools, Factories, Municipal Buildings, Offices, Hotels, etc.



the Bunnie

Exclusive Wandsworth built-in extractor fan on the 'Bunnie' incinerators entirely eliminates unpleasant odours due to smoke or fumes. By means of a simple relay system several machines may use a common flue without risk of feedback—even when access doors are open.

• Completely hygienic • Automatic operation • Big capacity—100-150 staff • Surface or flush wall mounting (Pedestal model also available—details on request) • Residual ash deposited in ash drawer for later disposal • Easy installation • Minimum maintenance • Long service life • Outer case always remains cool • Consumption 800 watts • Available for A.C. or D.C. • 12 months' guarantee

All British made by Wandsworth, one of the most famous and experienced names in the electrical industry.

Technical advisory service available—please write or phone for new Incinerator Booklet.

above: Standard surface-mounted Bunnie

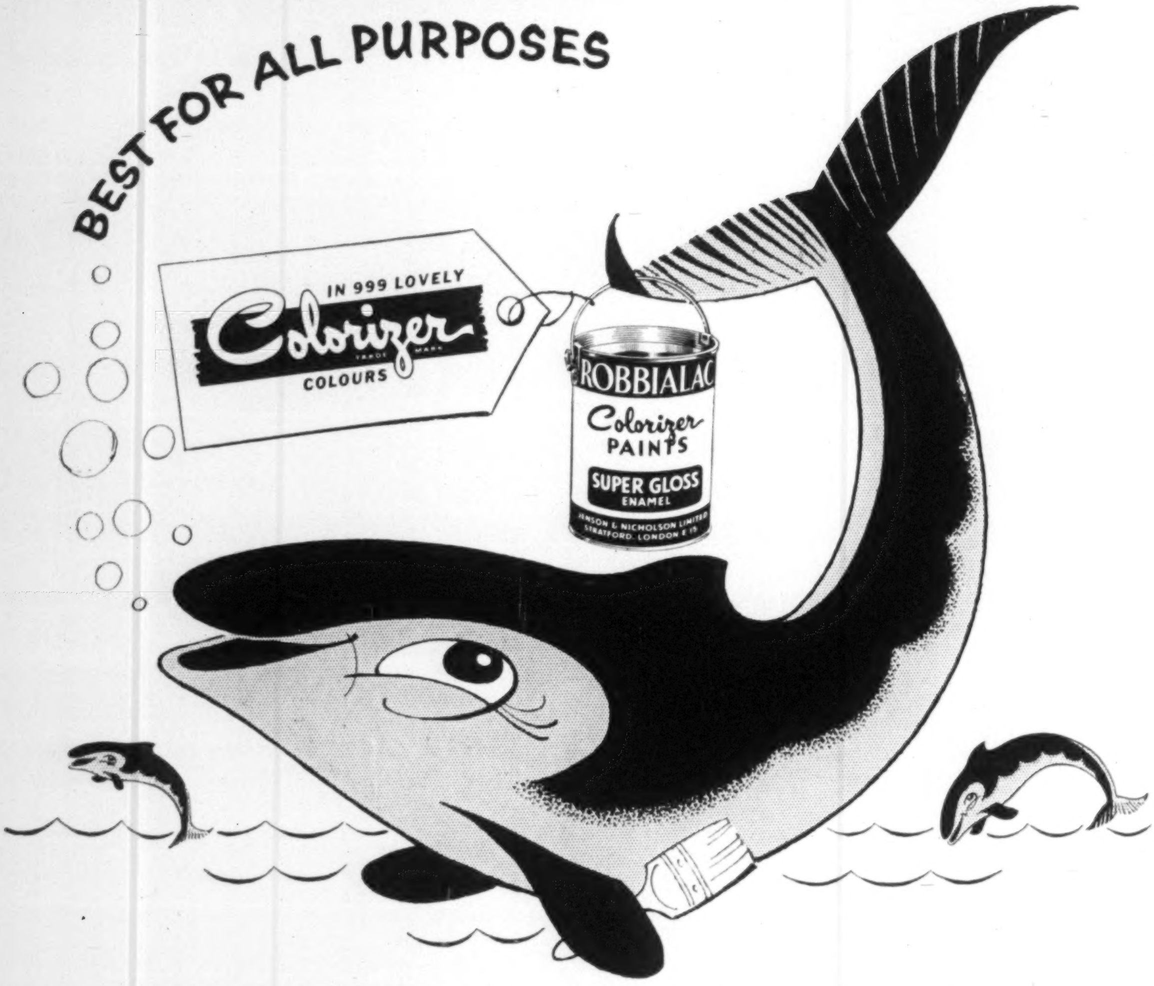
right: Flush-mounted Bunnie

Wandsworth

electric incinerator

THE WANDSWORTH ELECTRICAL MANUFACTURING CO. LTD.
(DEPT. A.R.6) ALBERT DRIVE, SHEERWATER, WOKING, SURREY. TELEPHONE: WOKING 3506

ROBBIALAC PAINTS


BEST FOR ALL PURPOSES
IN 999 LOVELY
Colorizer
TRADE MARK
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Colorizer
PAINTS
SUPER GLOSS
ENAMEL
JENSON & NICHOLSON LIMITED
STRATFORD, LONDON E 15

Don't you find many of your clients getting more and more colour-conscious? Choosey about everything being "just right". Matching "exactly" is becoming a must. Curtains, carpets, covers and—yes, even flowers come into their reckoning. Robbialac Colorizer is the right answer for all matching purposes. You don't have to be reminded of Colorizer's 999 shades. What a galaxy of choice! And now with two welcome differences. Firstly, the 999 Colorizer shades include not only pastels, but deeper, rich, stronger colours. And secondly, *any* colour can be obtained in all of Colorizer's popular finishes . . . Super Gloss Enamel, Eggshell Enamel, Satin Lustre Finish, Suede Finish and Emulsion Paint. Specify from the Colorizer album for any of these five finishes. Make your colour-conscious clients Colorizer-conscious. Make them happy the easy, simple Colorizer way.

THE NEW Della Robbia SUPER WHITE FINISH

THE WHITEST GLOSS ENAMEL IN THE WORLD!

Here's the white paint to outwit and outwhite all other white paints. DELLA ROBBIA, the whitest gloss paint which STAYS white. A little more expensive, but what a good investment—paying rich dividends in satisfaction and permanence. Why not specify DELLA ROBBIA, just the whitest white paint for all white-painting purposes.

ROBBIALAC
Della Robbia
Super White Finish
SUPER GLOSS ENAMEL
JENSON & NICHOLSON LIMITED
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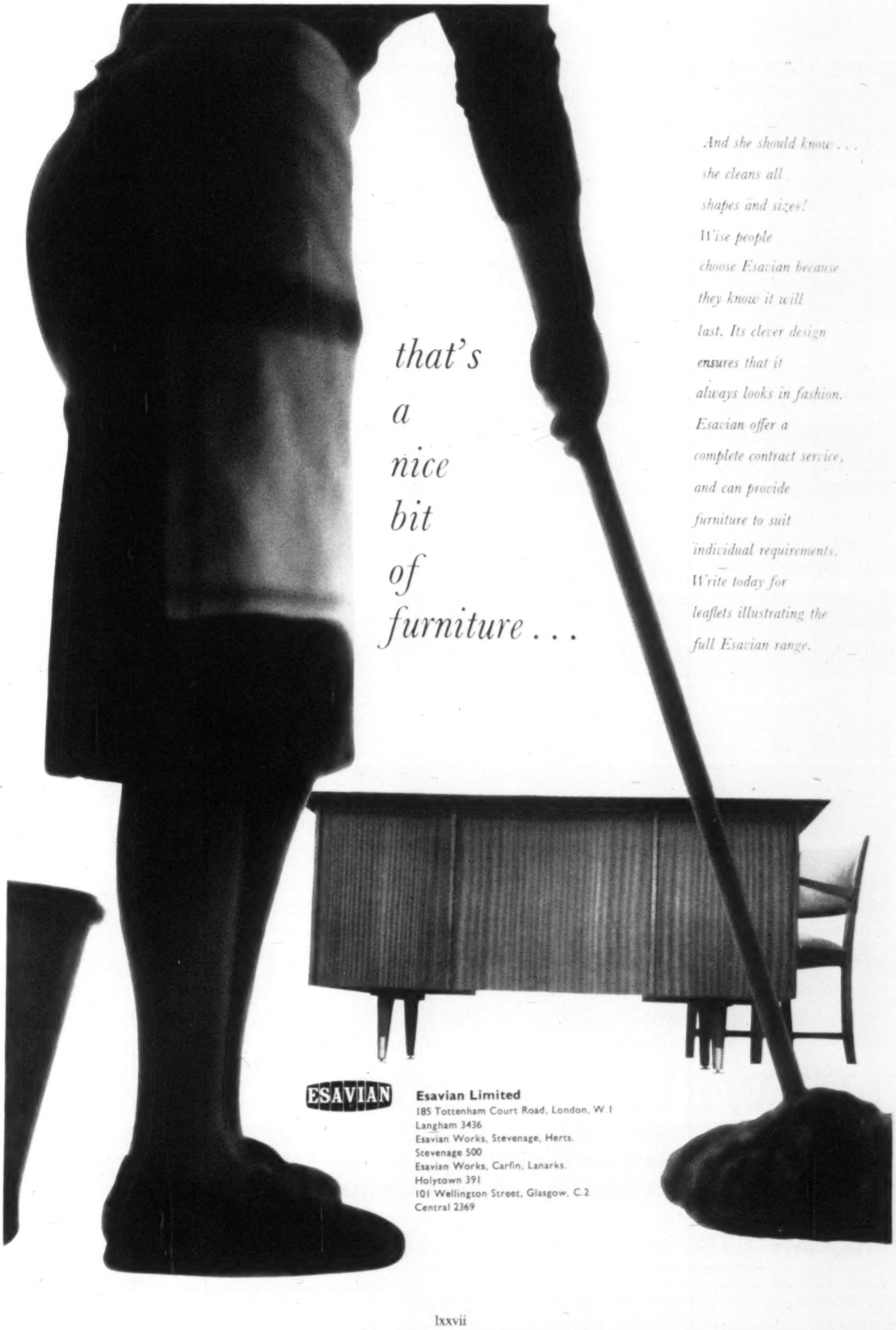
JENSON & NICHOLSON LTD · JENSON HOUSE · CARPENTERS ROAD · STRATFORD · LONDON E.15



And she should know . . . she cleans all shapes and sizes! Wise people choose Esavian because they know it will last. Its clever design ensures that it always looks in fashion. Esavian offer a complete contract service, and can provide furniture to suit individual requirements. Write today for leaflets illustrating the full Esavian range.

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Langham 3436
Esavian Works, Stevenage, Herts.
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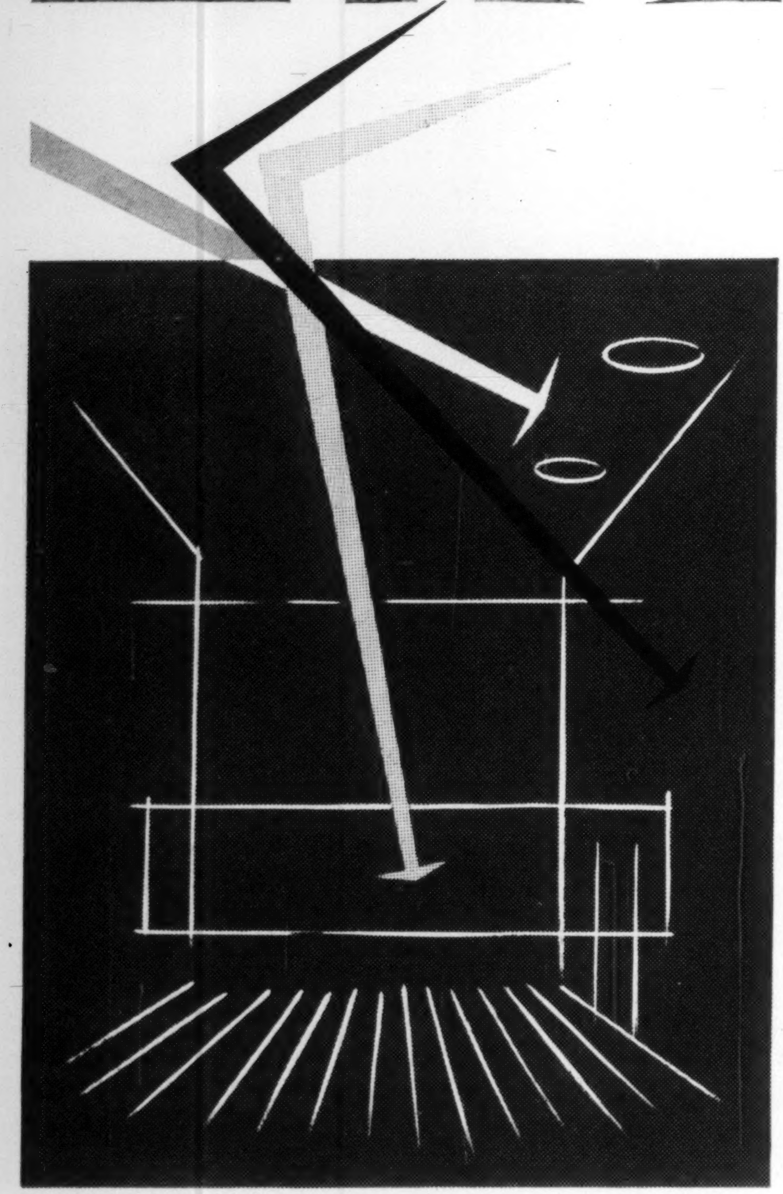
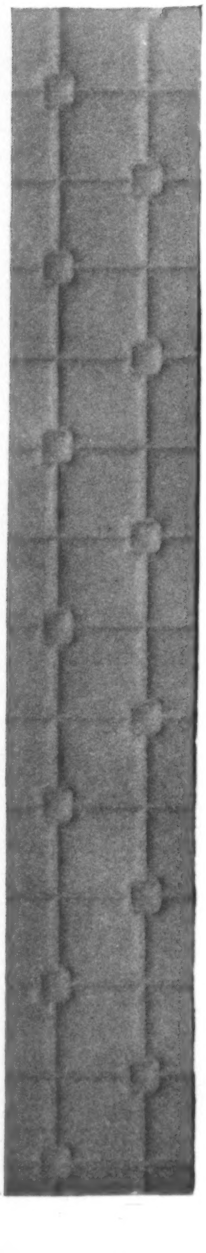
101 Wellington Street, Glasgow, C.2
Central 2369



new CONCEPTS IN DECOR



LUXWELD & LUXBOARD
HIGH FREQUENCY WELDED QUILTED ASSEMBLIES
The Revolutionary materials which give the
LUXURY LOOK WITH THE FUTURISTIC TREND
by
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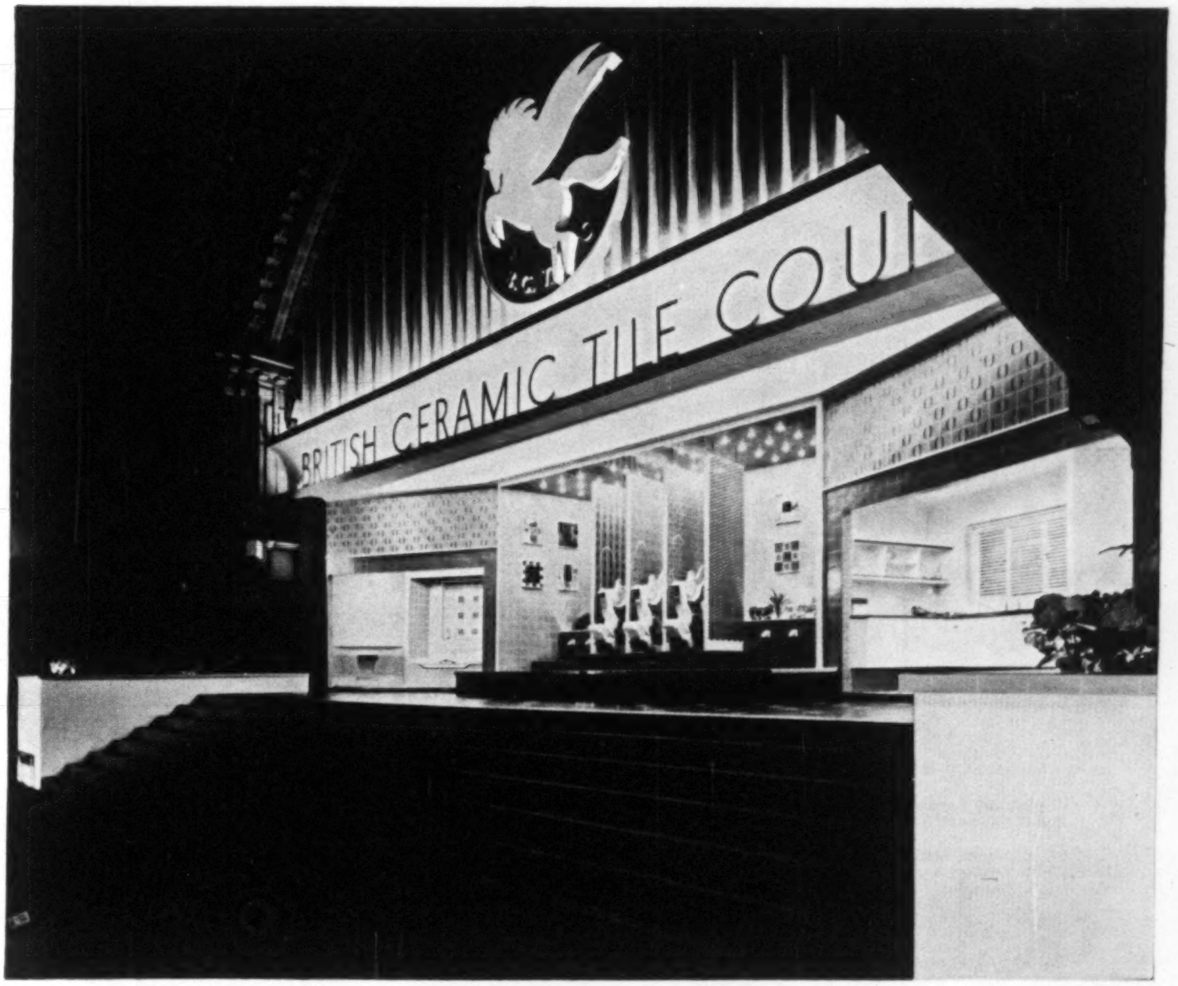
PART OF THE HFL GROUP



British Ceramic Tiles at the Kings Hall, Stoke-on-Trent
Architect: F. S. King, A.R.I.B.A., (Wood, Goldstraw & Yorath)

Ceramic tiles, of course . . . !

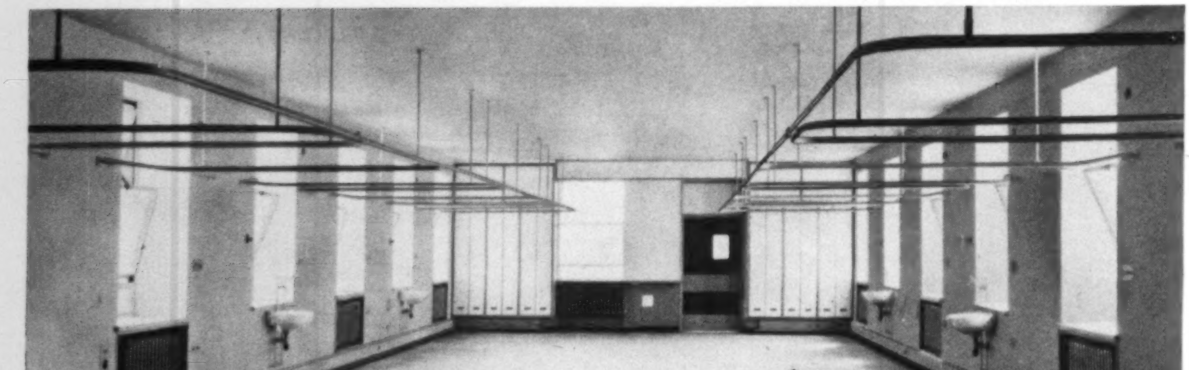
GOLDEN JUBILEE OF THE CITY OF STOKE-ON-TRENT 1910 — 1960

Above ensemble of British Ceramic Tiles was the glowing centre-piece of the Jubilee Exhibition of Ceramics at Kings Hall. Glazed Mosaic - tiled horses showered sparkling water into a tiled lily-pool, flanked by colourful examples of self-colours and decorated modern tiling which demonstrated that, for wall and floor surfaces, ceramic tiles have no peer. The gay scene was visited and admired by Ceramists from almost every country in the world.

*A beautiful book with scores of delightful coloured illustrations, 32 pages size 11¾" x 8¼" entitled "Modernising or Idealising with British Ceramic Tiles" will be sent you, if you send your name and address and 1/- to cover cost of packing and postage only to **

** Dept.C. BRITISH CERAMIC TILE COUNCIL, FEDERATION HOUSE, STOKE-ON-TRENT.*

1,000 Ideal radiators go into new surgical block at Guy's Hospital



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Consulting Engineers:
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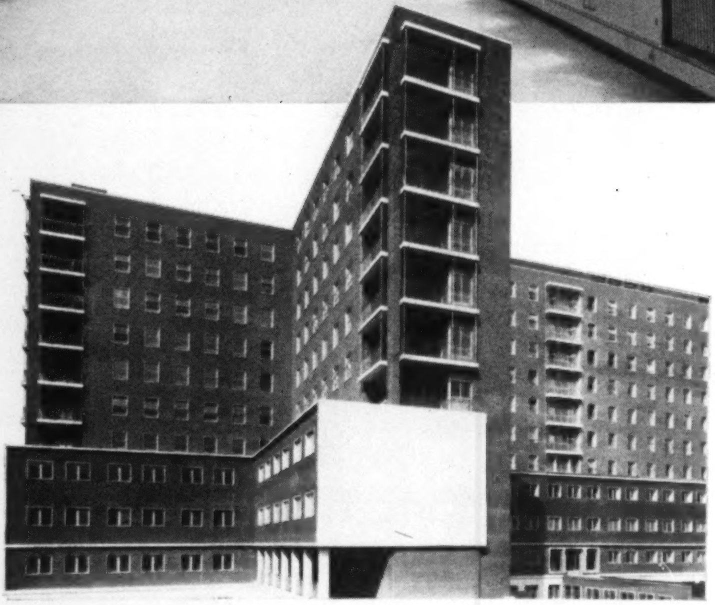
Heating Engineers:
ENGINEERING SERVICE INSTALLATIONS LIMITED



The large new surgical block at Guy's Hospital, London, incorporates the most advanced and trustworthy equipment in the widely varying fields of medicine and building. It is natural, therefore, that IDEAL Neo-Hospital Radiators were chosen to give the dependable heating service required in a hospital of this kind. Where there are a thousand radiators involved, reliability is imperative. The IDEAL cast-iron radiators fitted at Guy's will not suffer from corrosion and will therefore last the life of the hospital.

IDEAL cast-iron radiators

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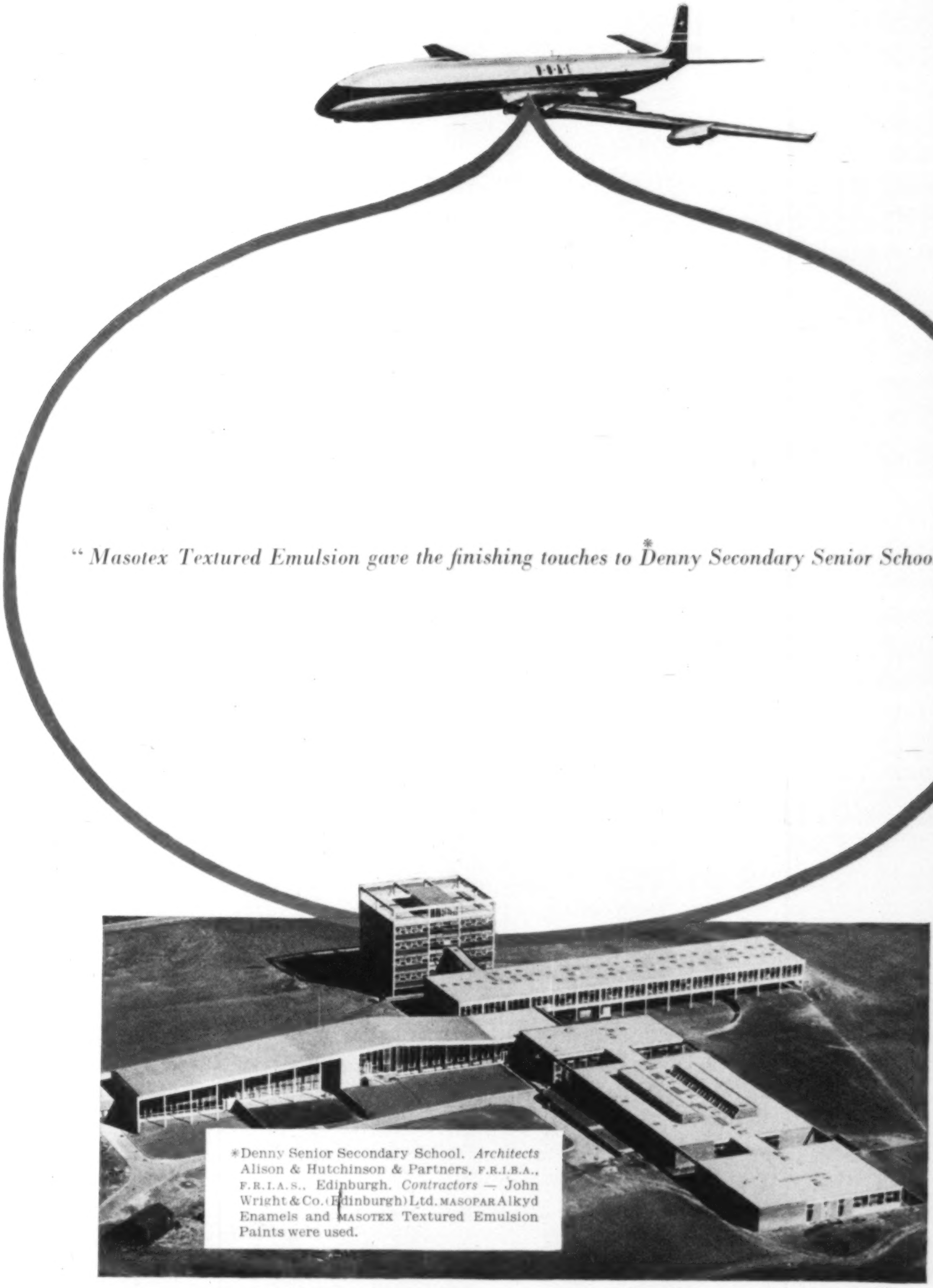

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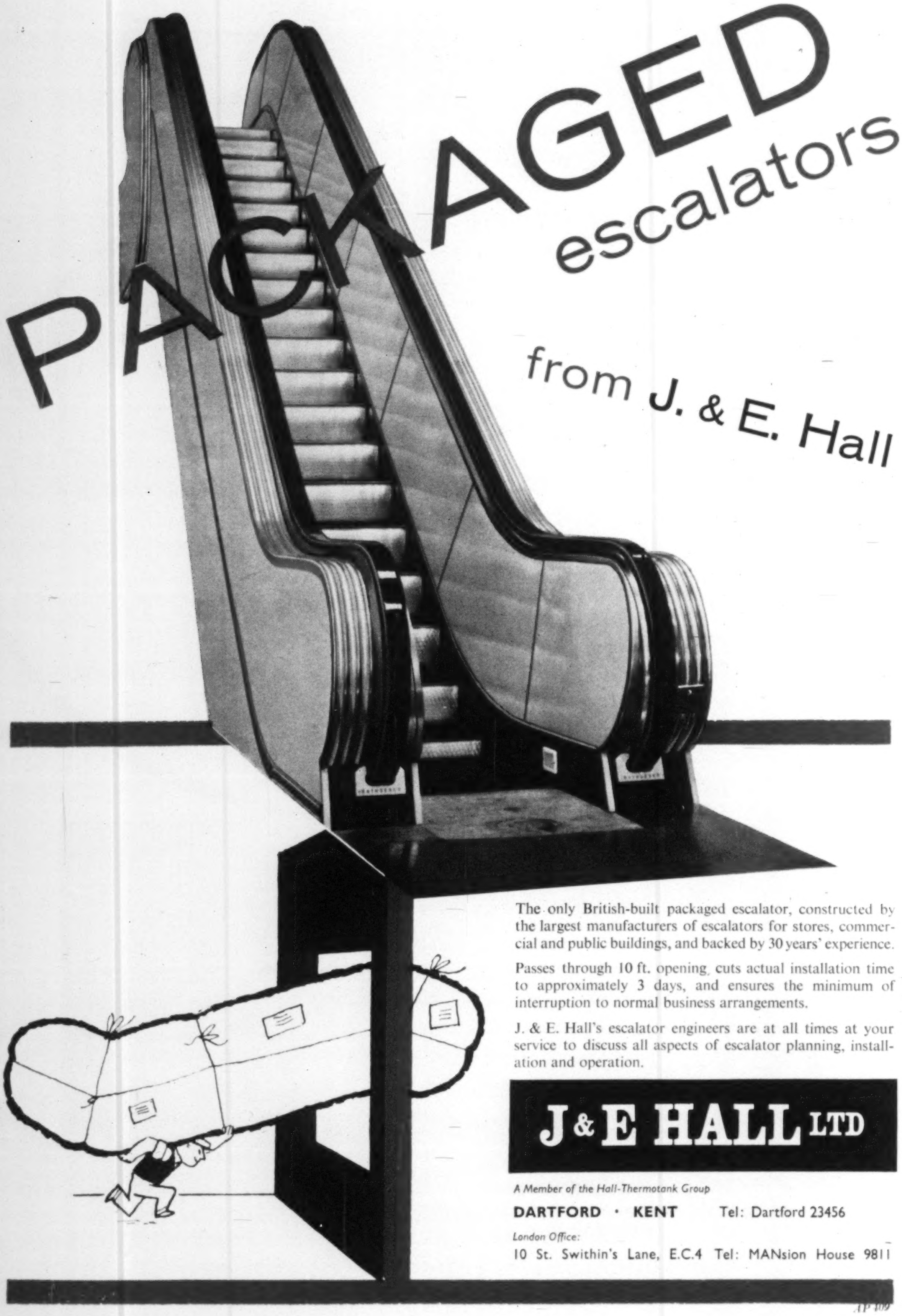

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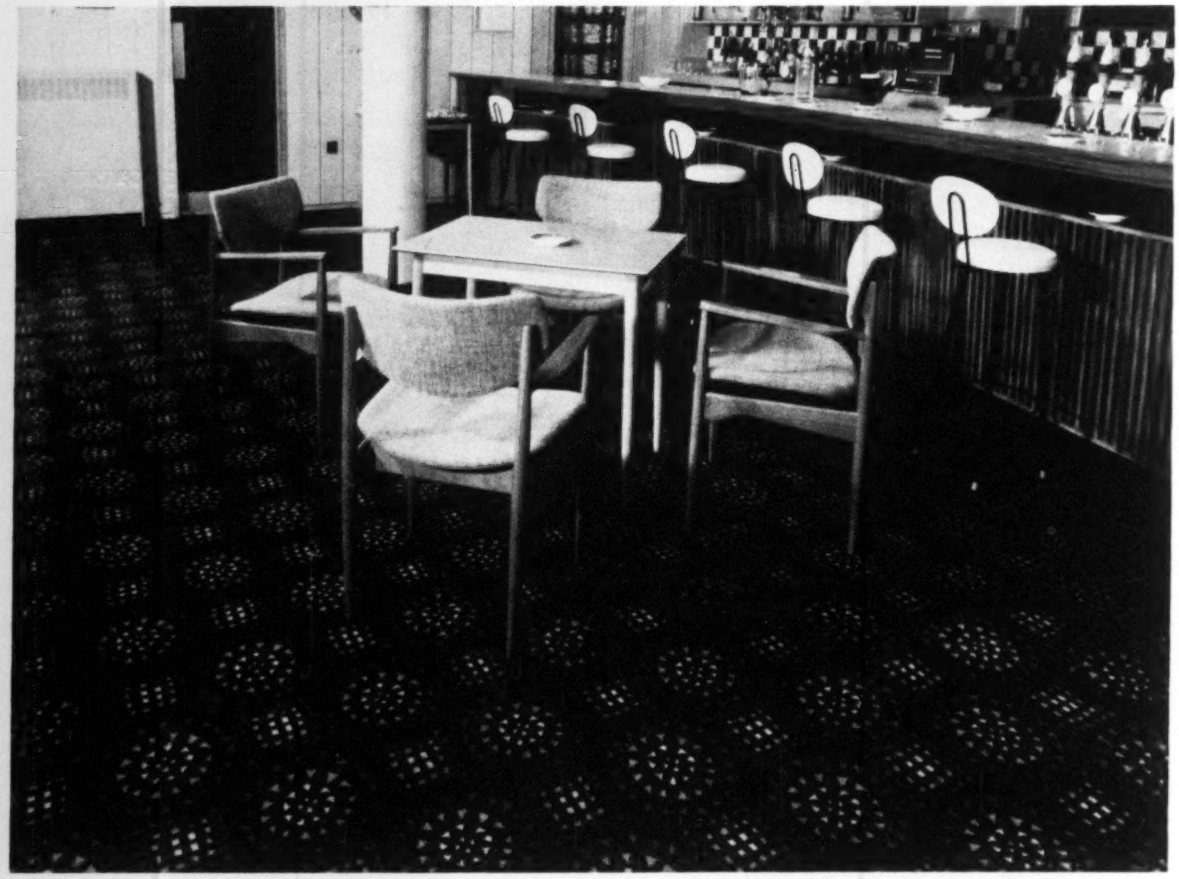

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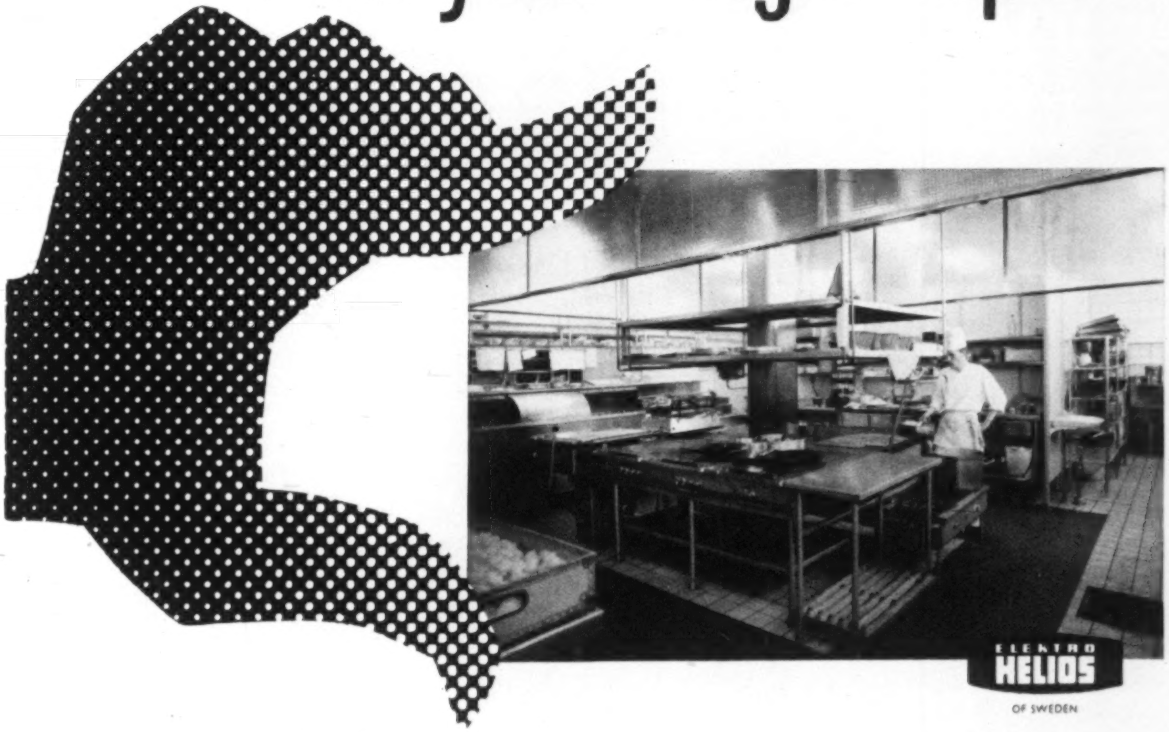

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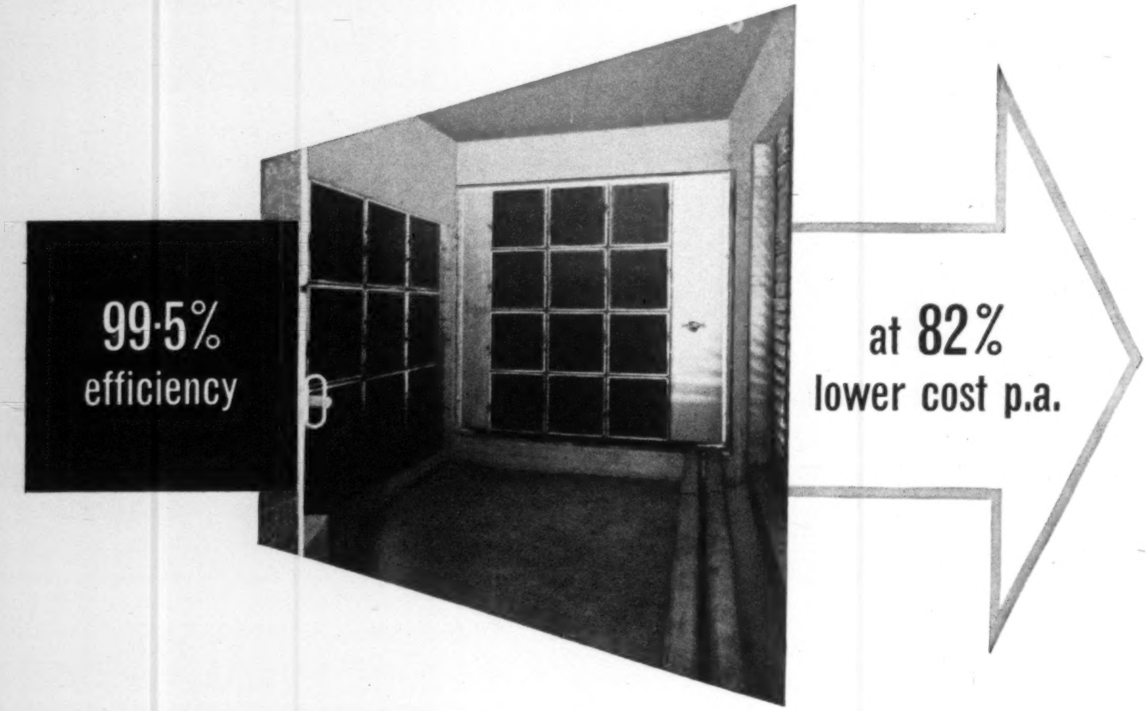

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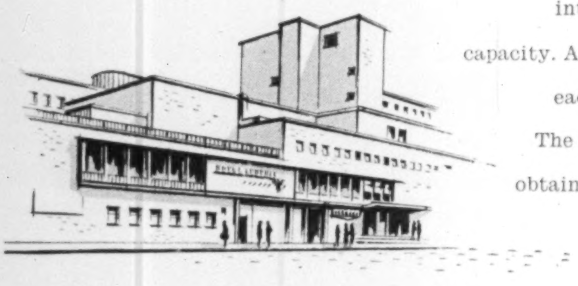

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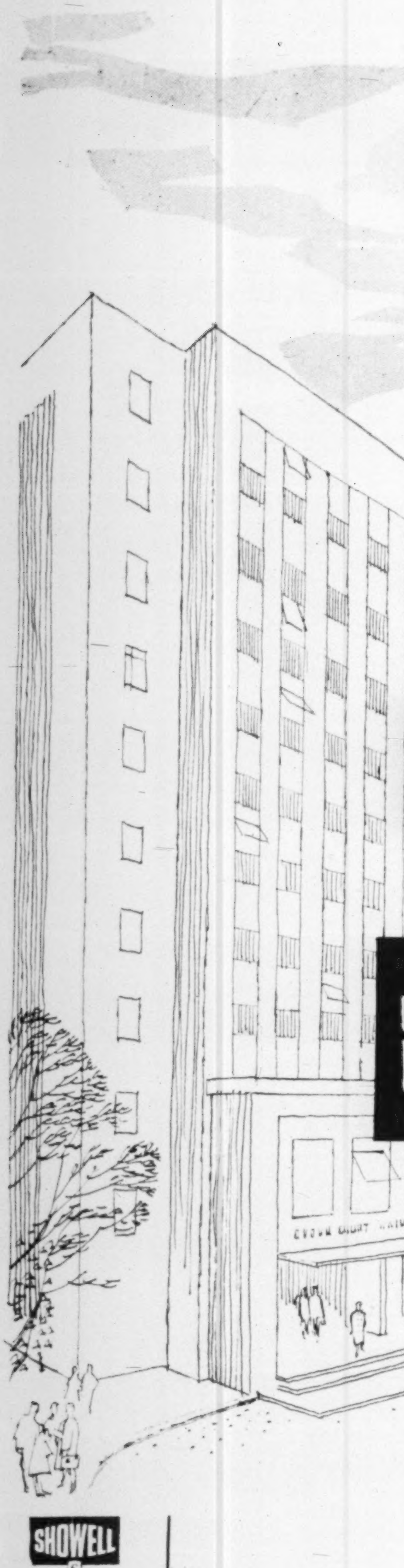

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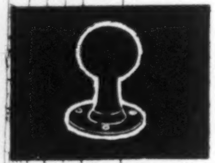

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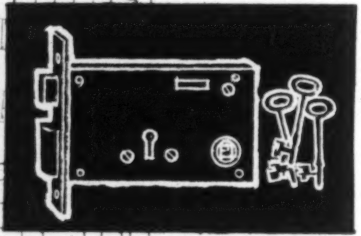

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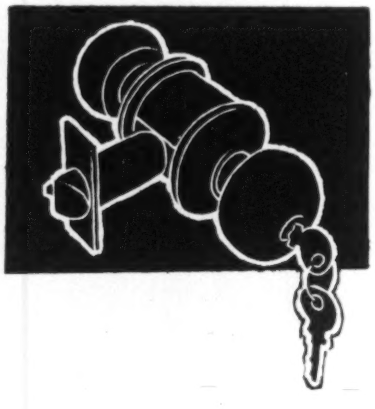

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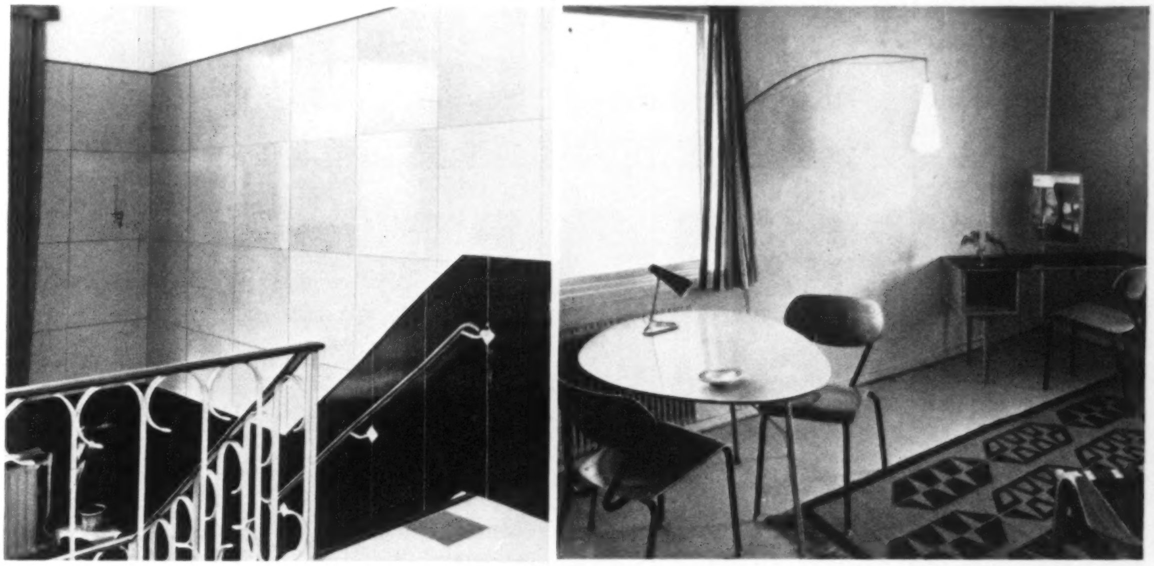

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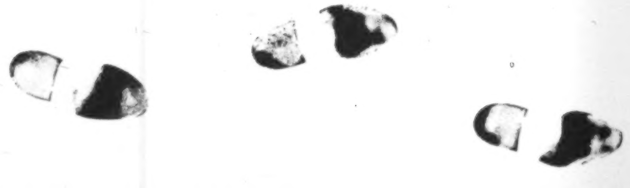

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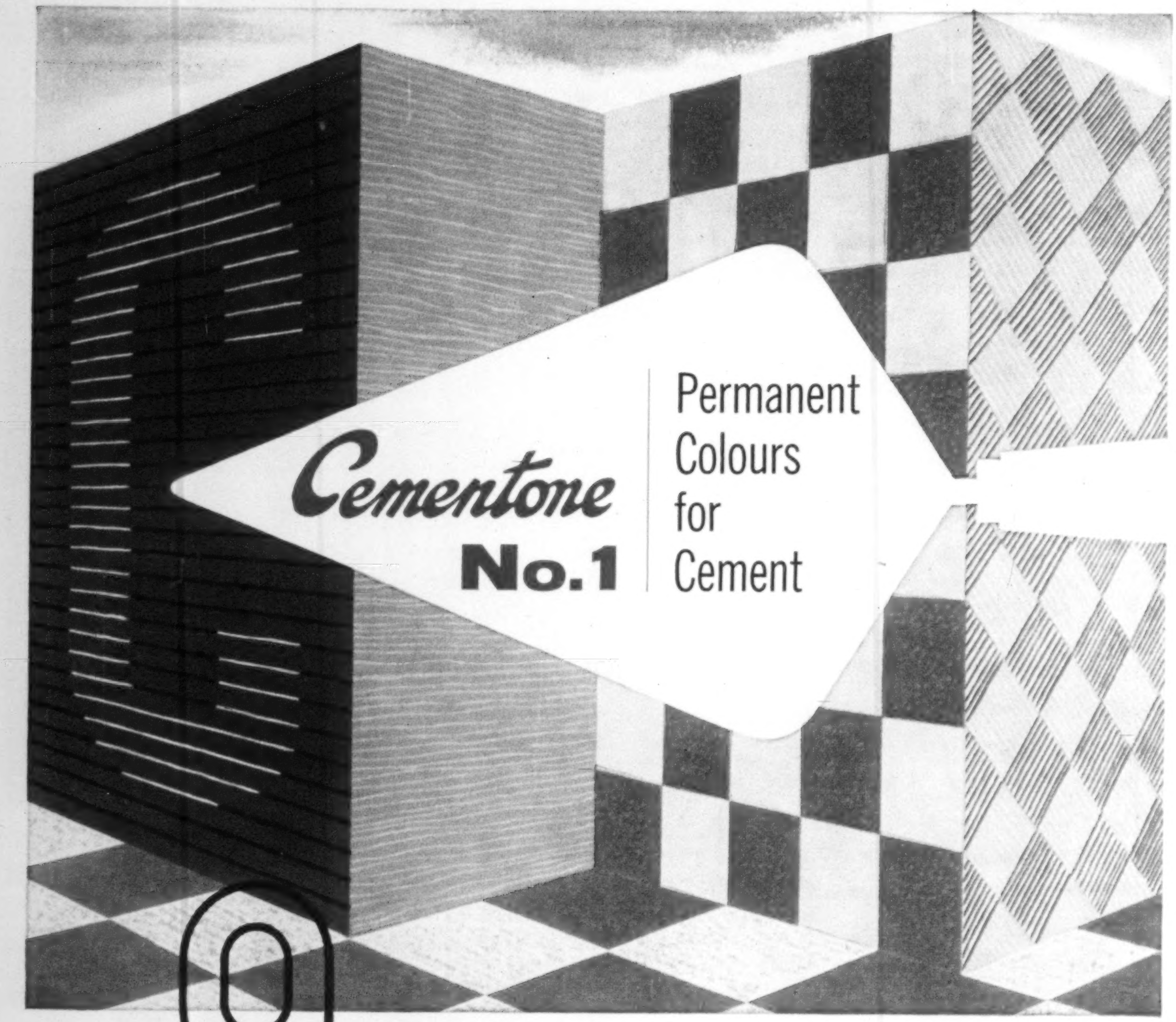

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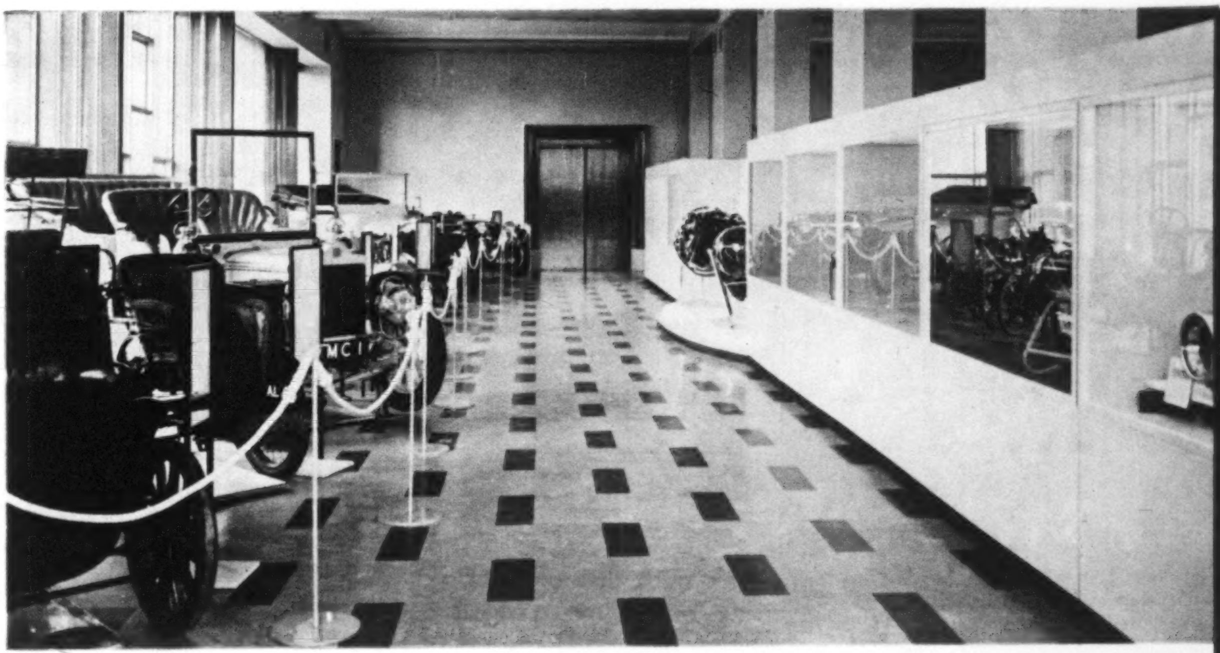

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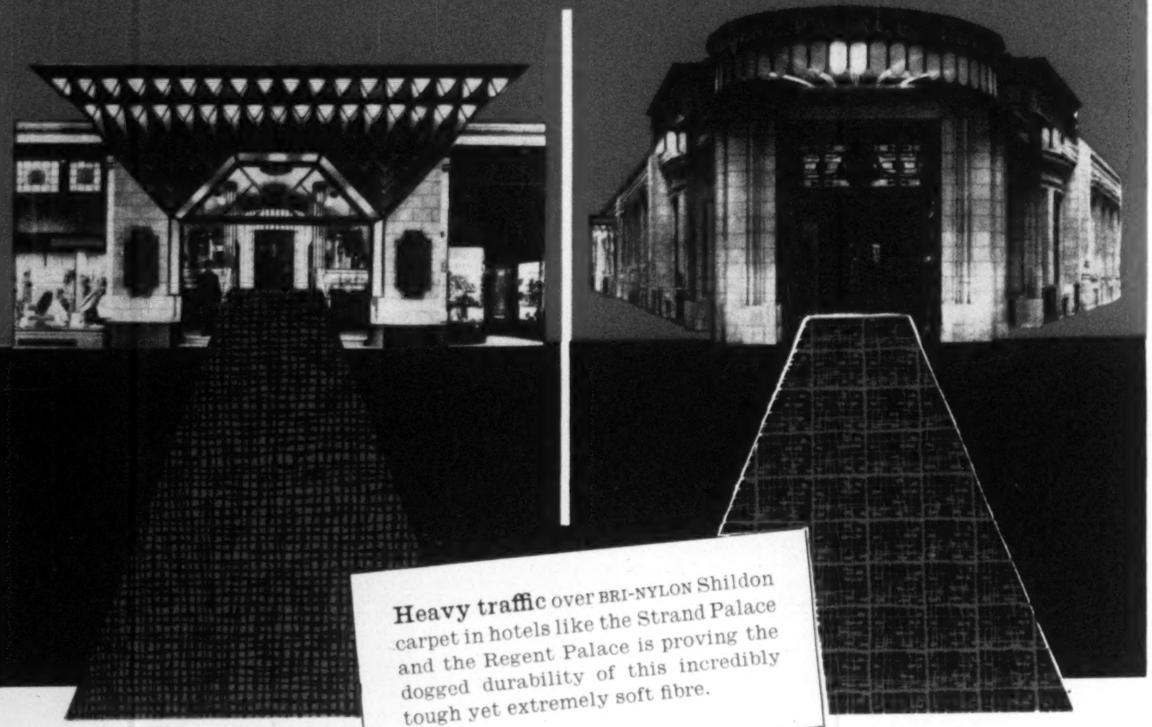

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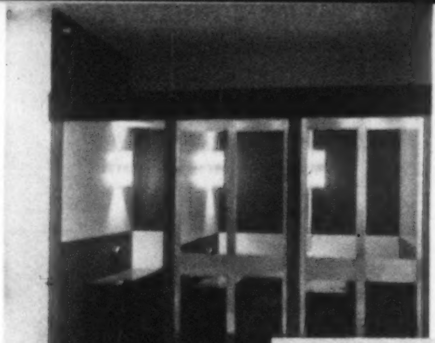

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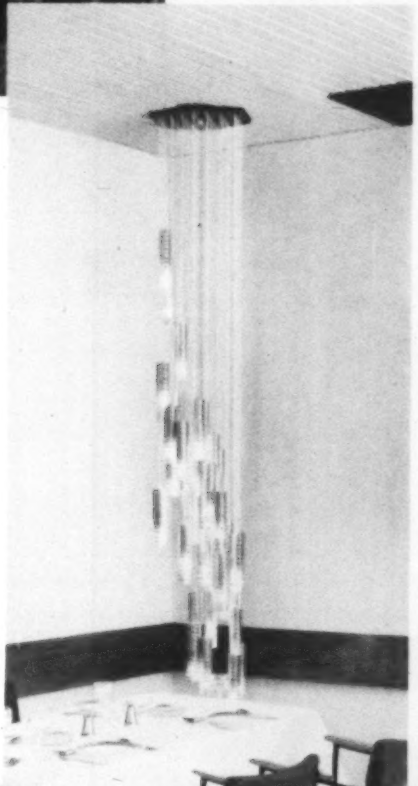

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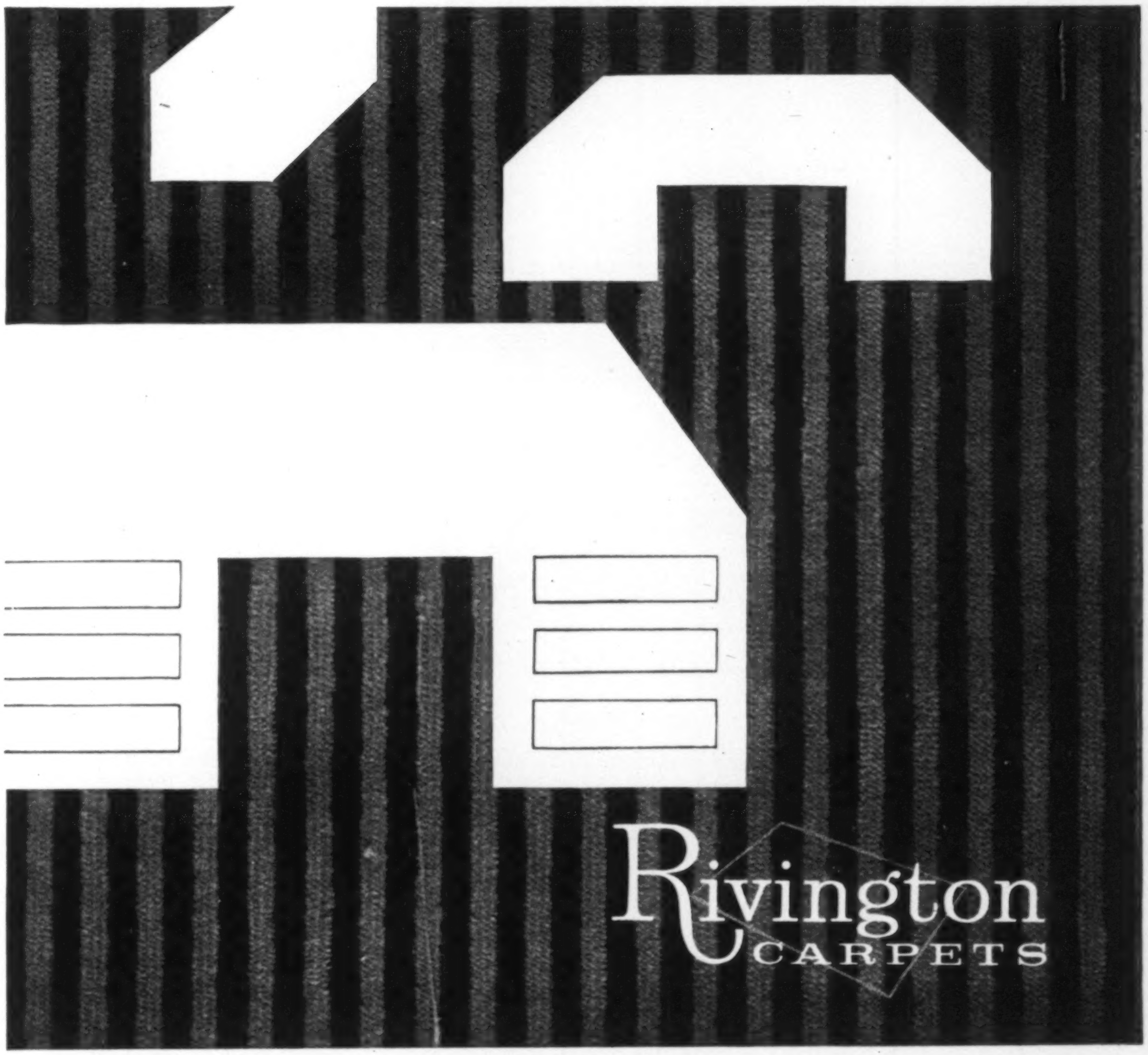

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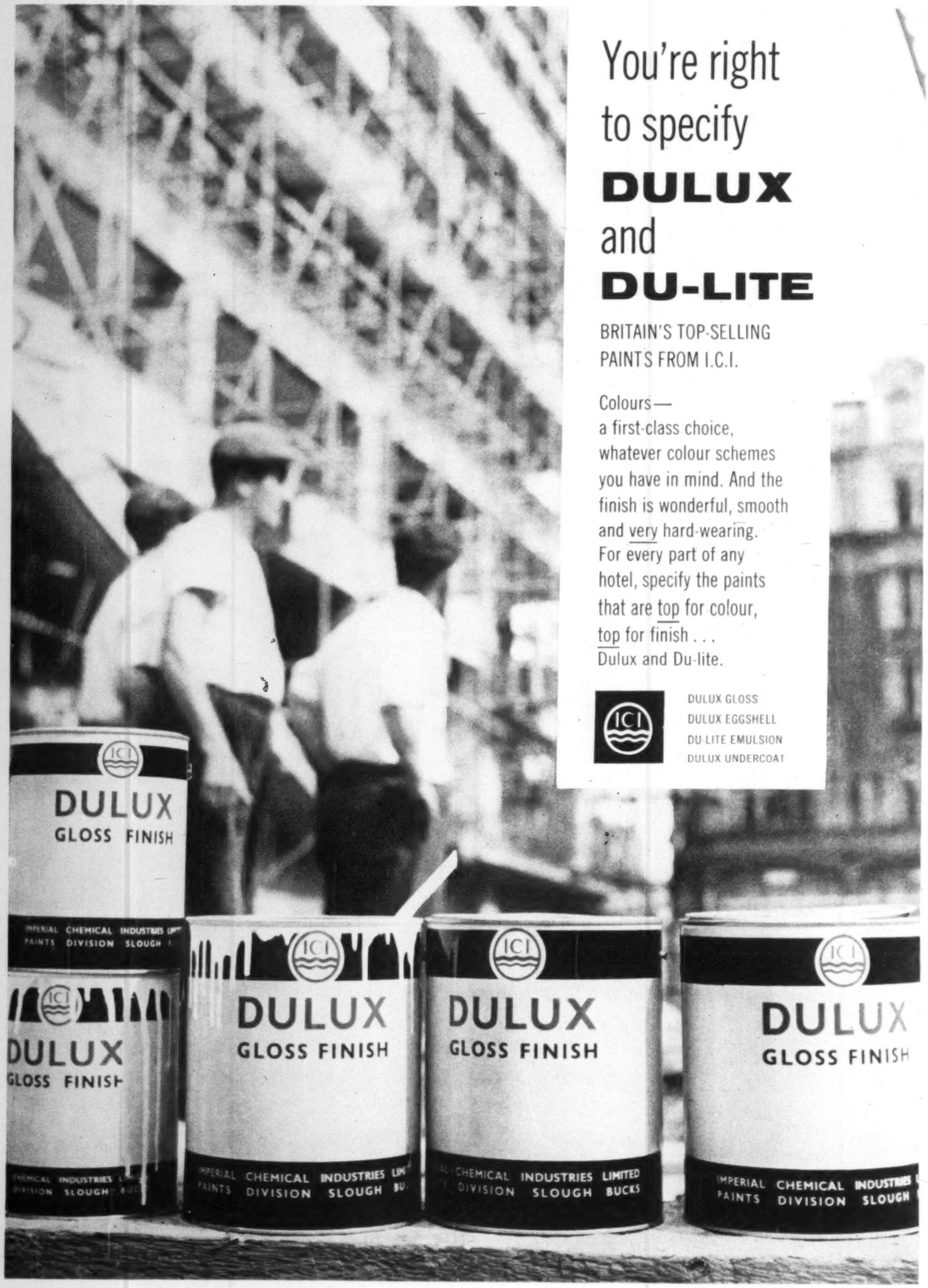
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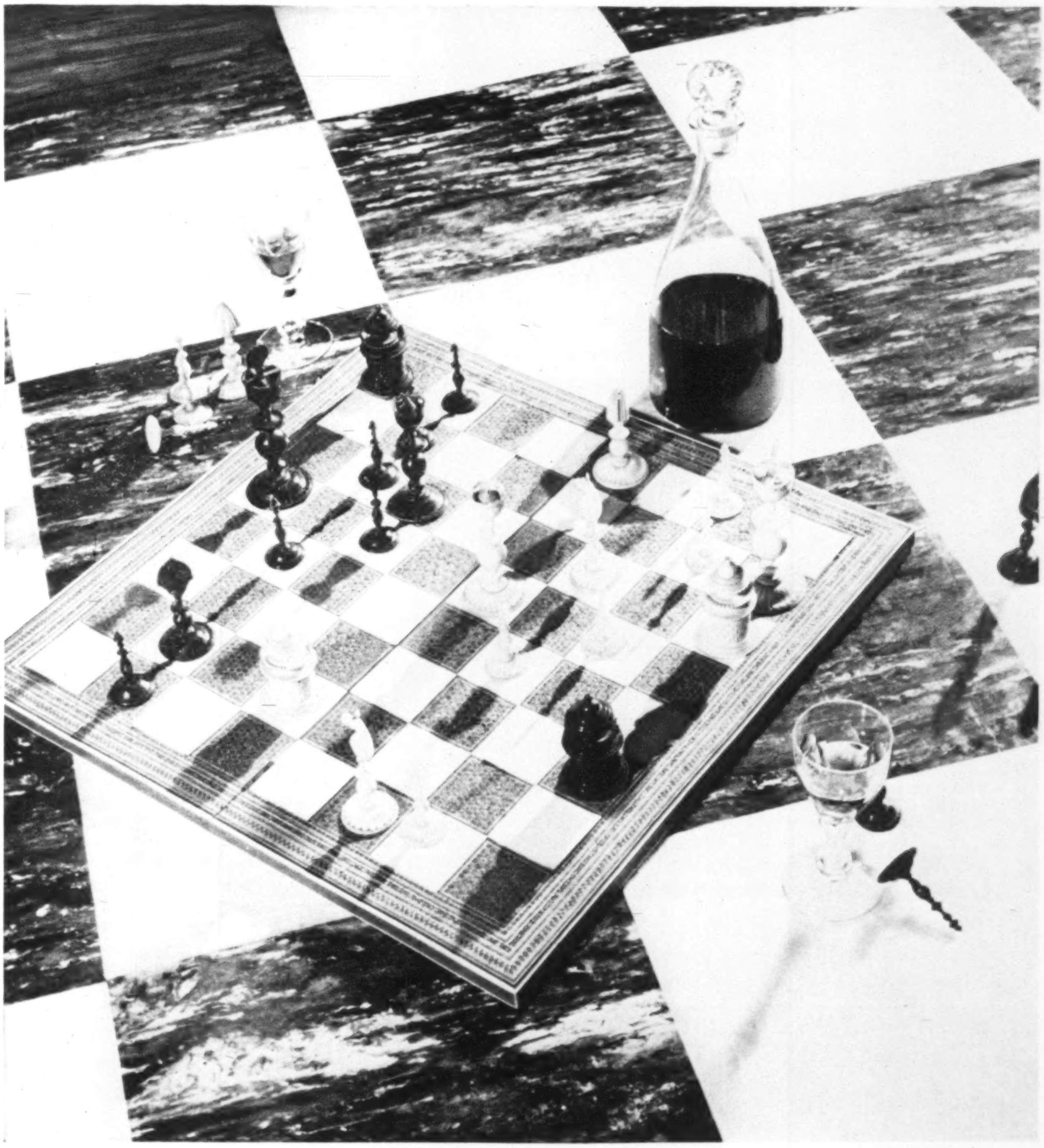

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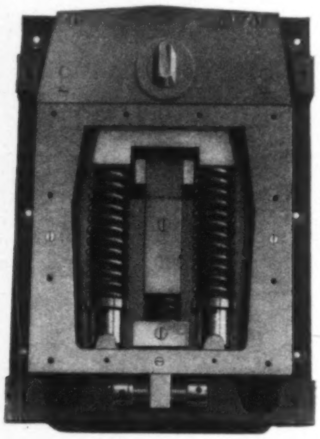

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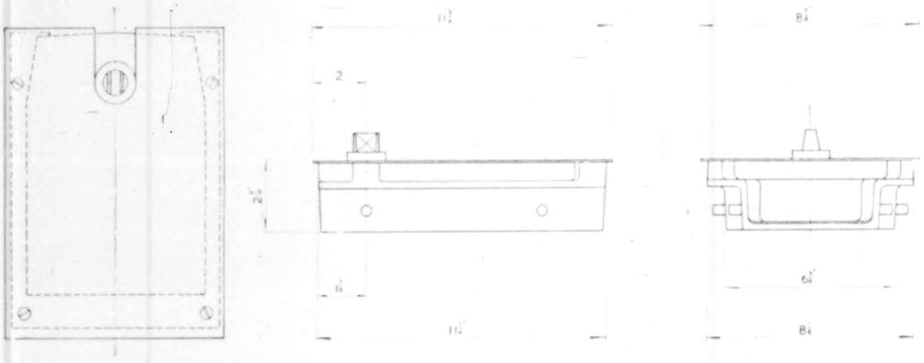

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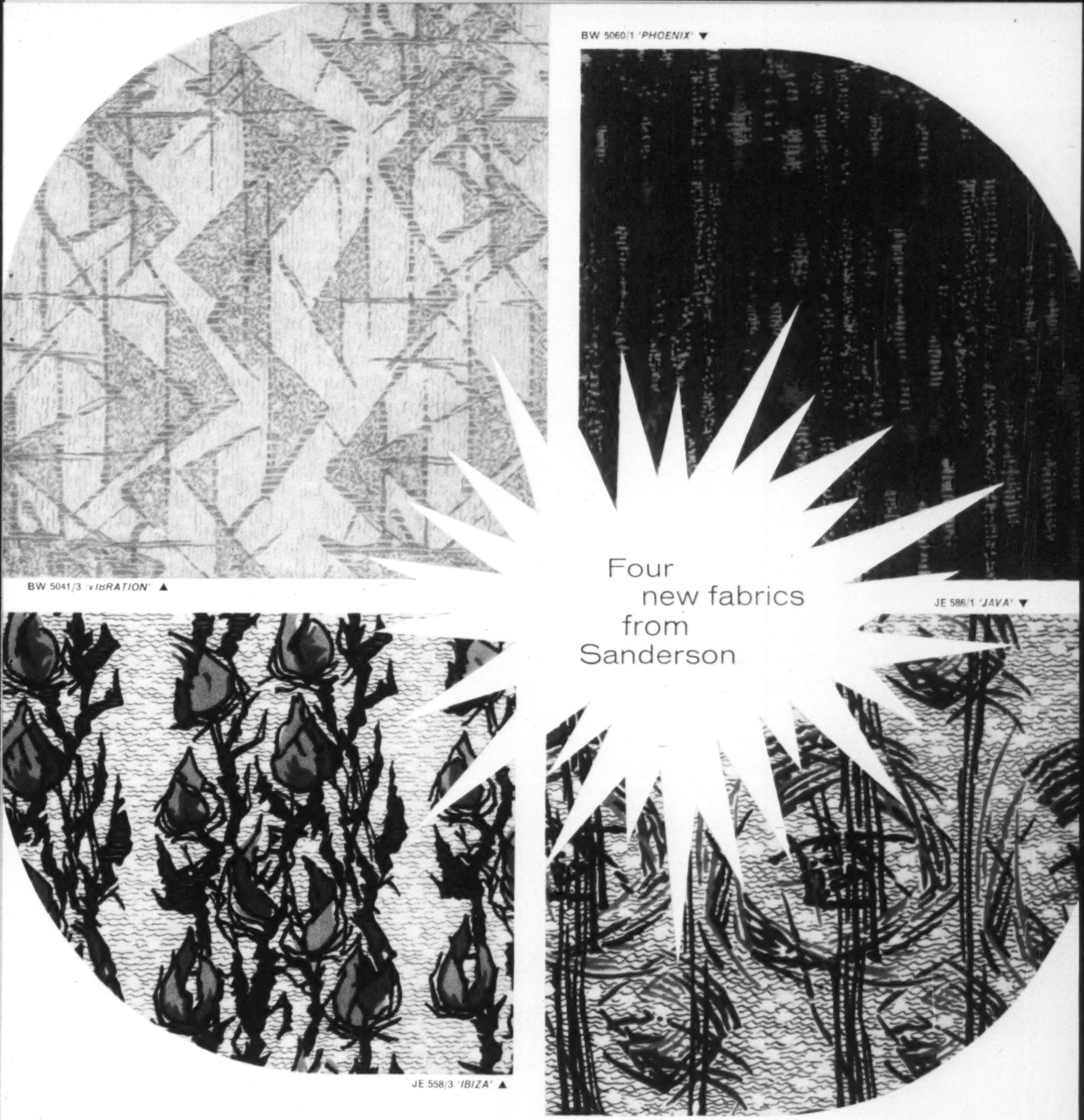

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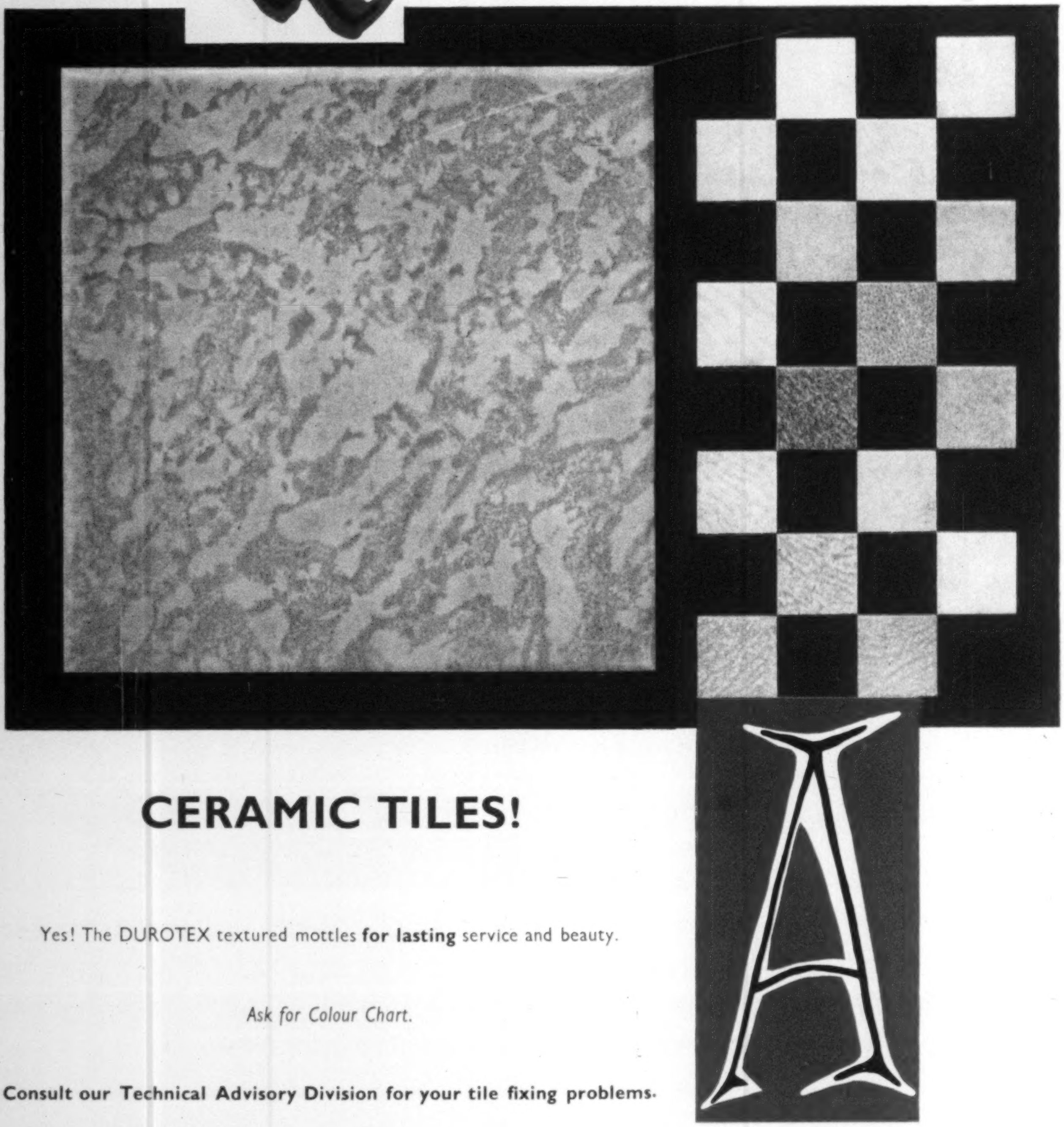

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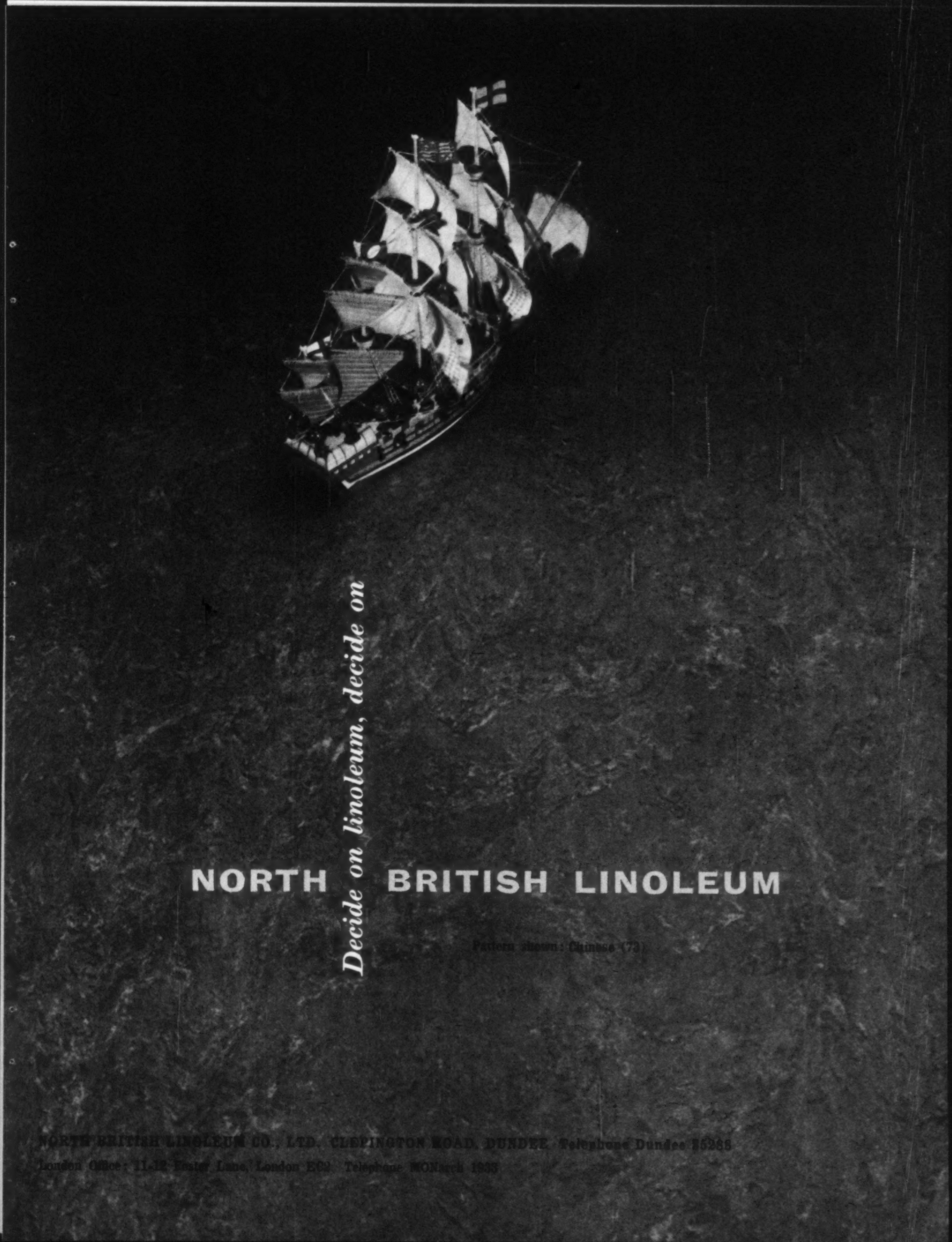
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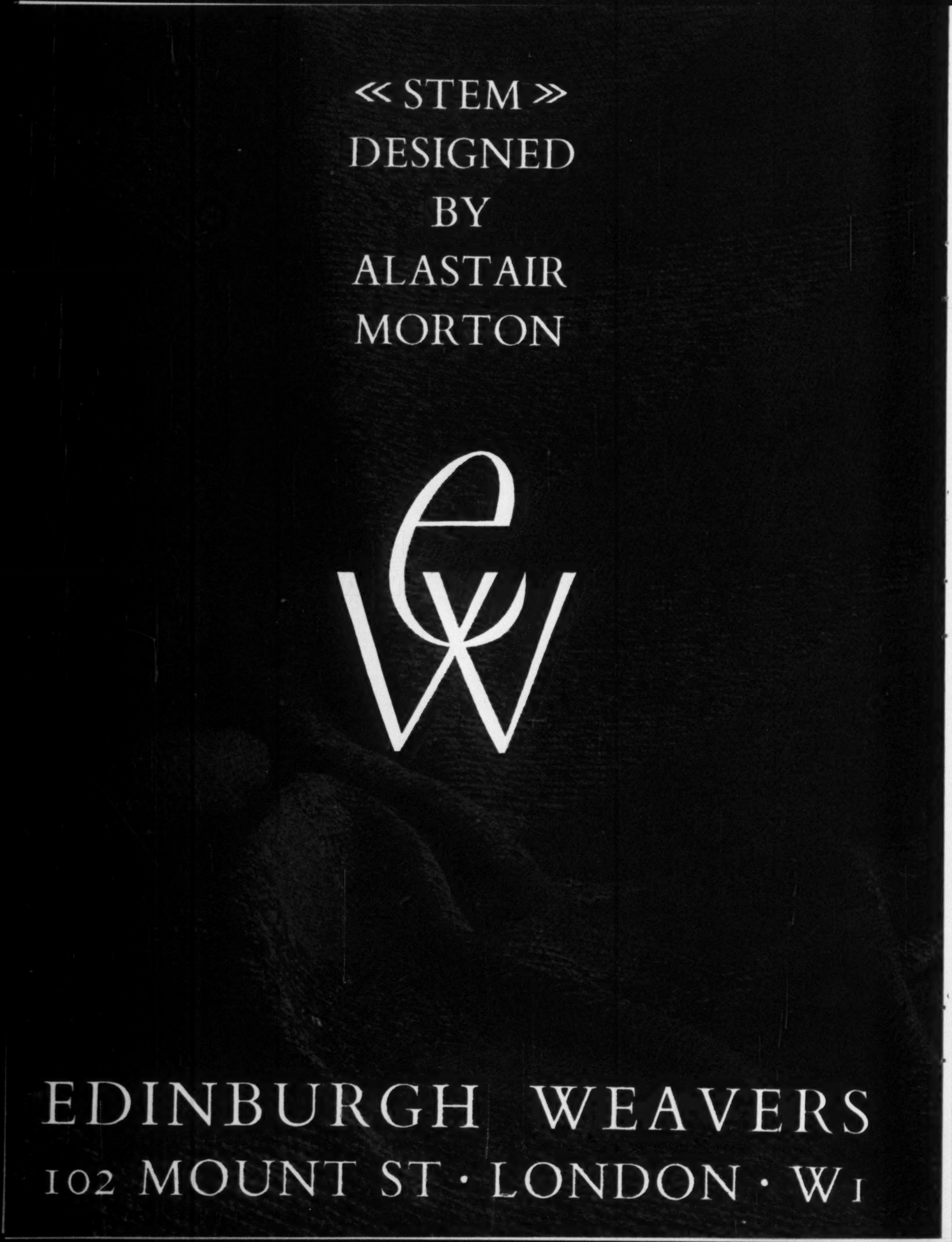

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views and reviews

MARGINALIA

RESTORATIONS AT GREENWICH

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However, the restorers were clearly sustained by their sense of being explorers in a forgotten land—the land of Baroque iconography. Sir James Thornhill was probably the last man to use Ripa's emblems as if they meant something, and the 1956-60 MoW team were probably the first group of restorers to care what the emblems meant. As a result, the photographic record of the ceiling includes not only the faces and gestures of the great and mighty, but also the emblems of greatness and might. In 1, Minerva with owled helmet is visible at the bottom right, and above her Architecture, with attendant geometrical putti, indicates the dome of the hall, as a compliment to (presumably) Nicholas Hawksmore.

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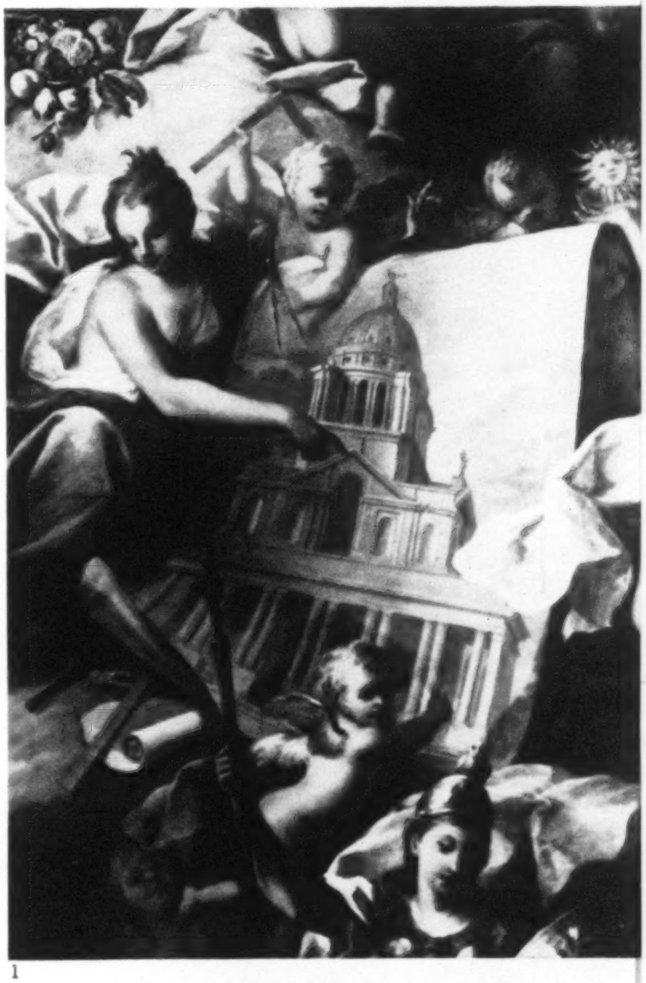
The lower parts of the building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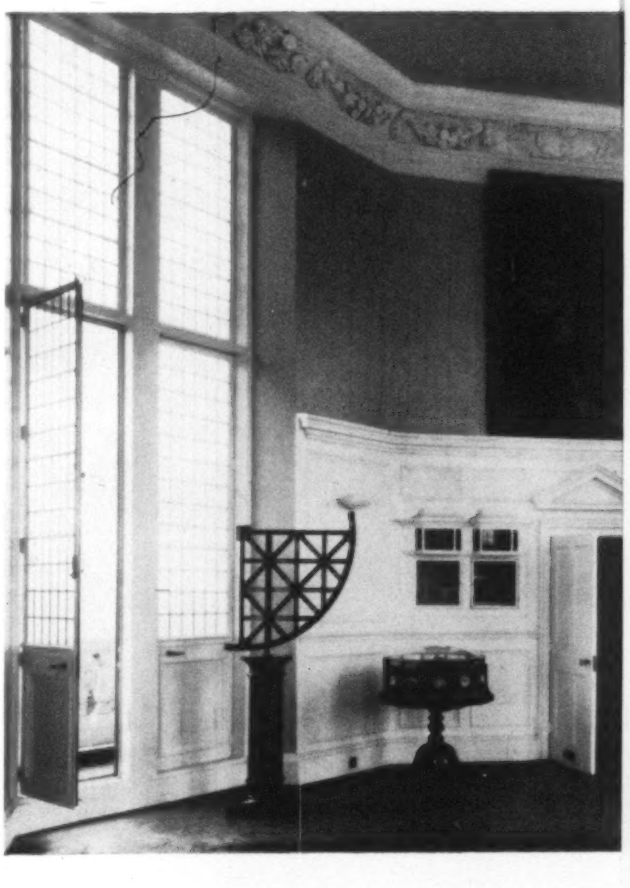
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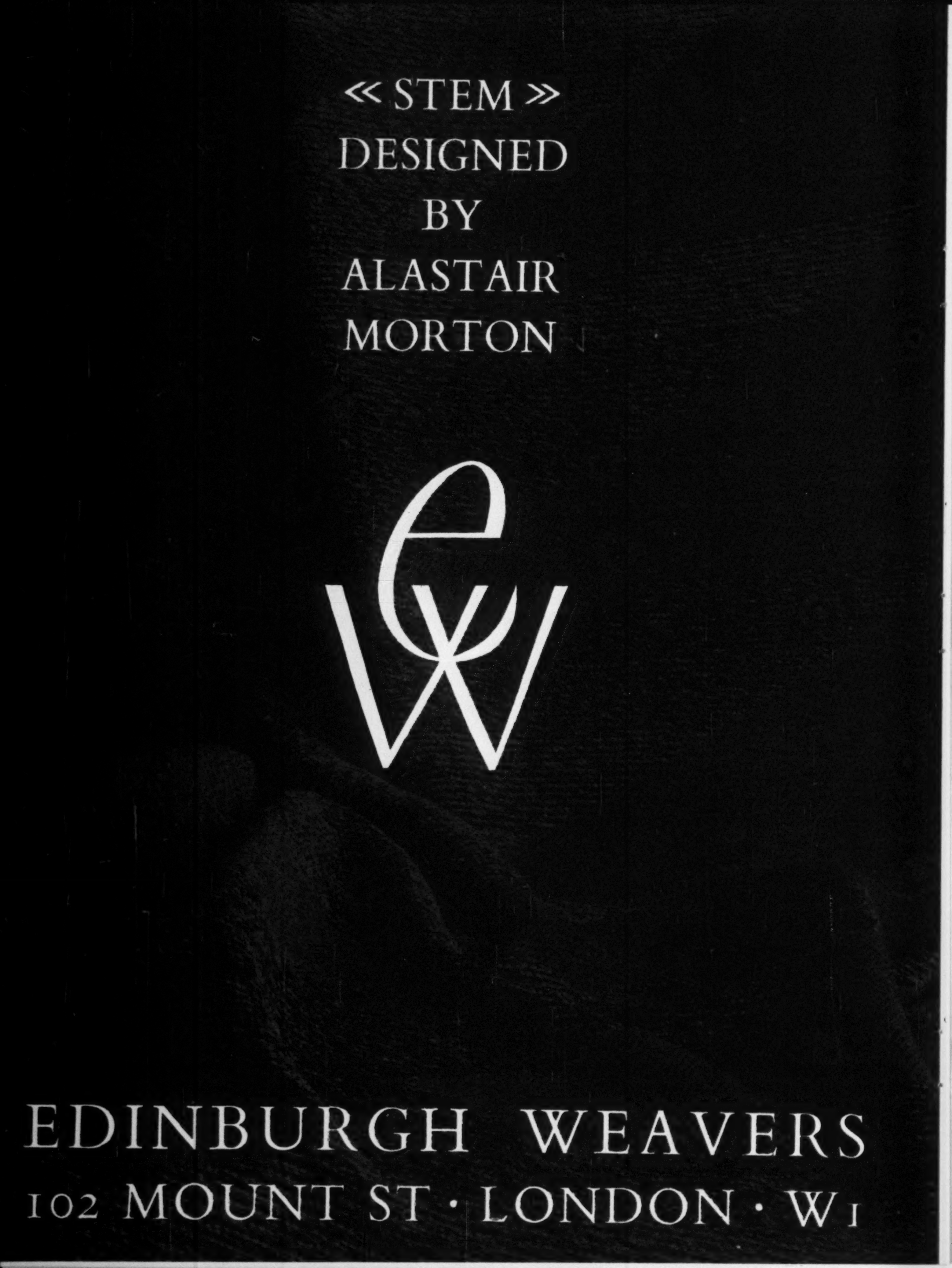

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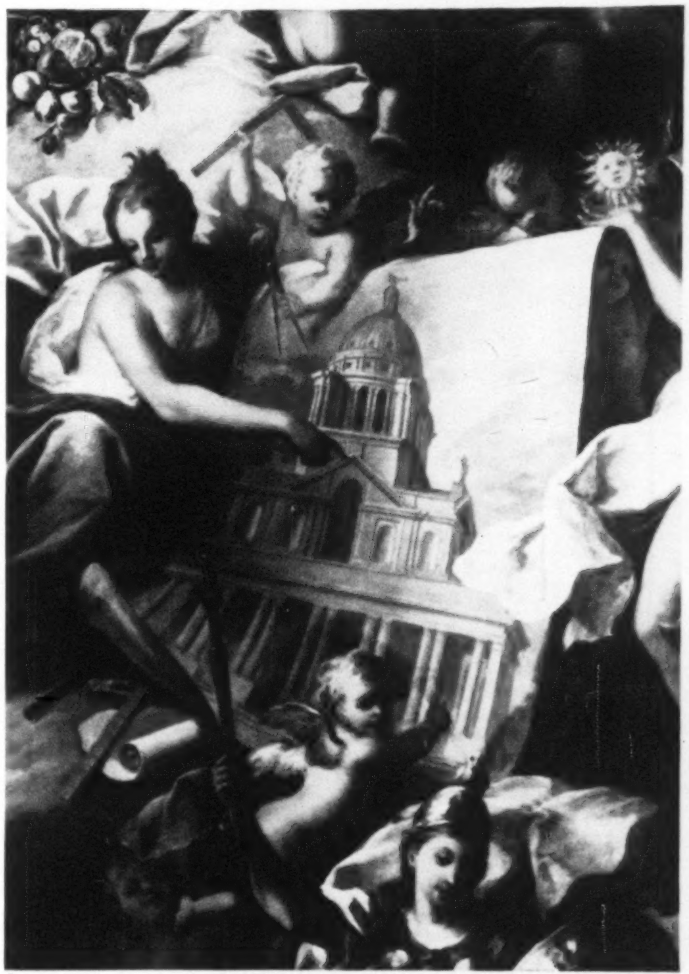
The lower parts of the building house exhibits dedicated to other Astronomers Royal, such as Halley and the Herschels, and a number of their telescopes in varying states of repair and restoration, as well as a great quantity of earlier navigational and time-telling instruments. It might be argued that such exhibits ought to be at the Science Museum in South Kensington, but it seems not at all a bad idea that those wishing to study the early hardware of astronomy should have to make a pilgrimage to what is, in fact, one of the holy places of English, if not of world, science.

IUA CONGRESS 1961

The annual congress of the RIBA will be combined next year with a full scale Congress of the International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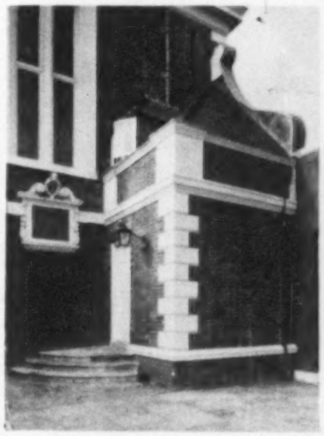
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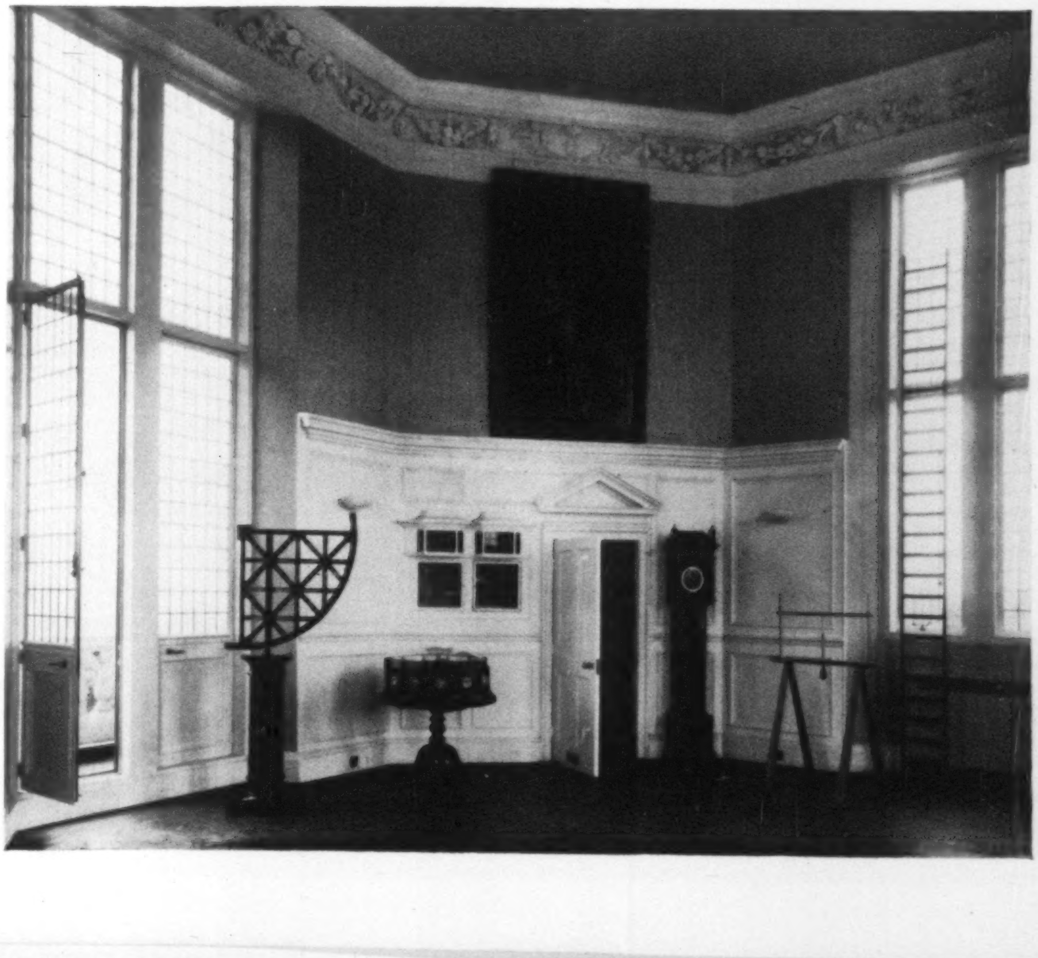
1, *'Architecture' pointing at the cupola of the Painted Hall at Greenwich Hospital.*
2, *the main entrance of Flamsteed House, after restoration.*
3, *the Octagon room at Flamsteed House.*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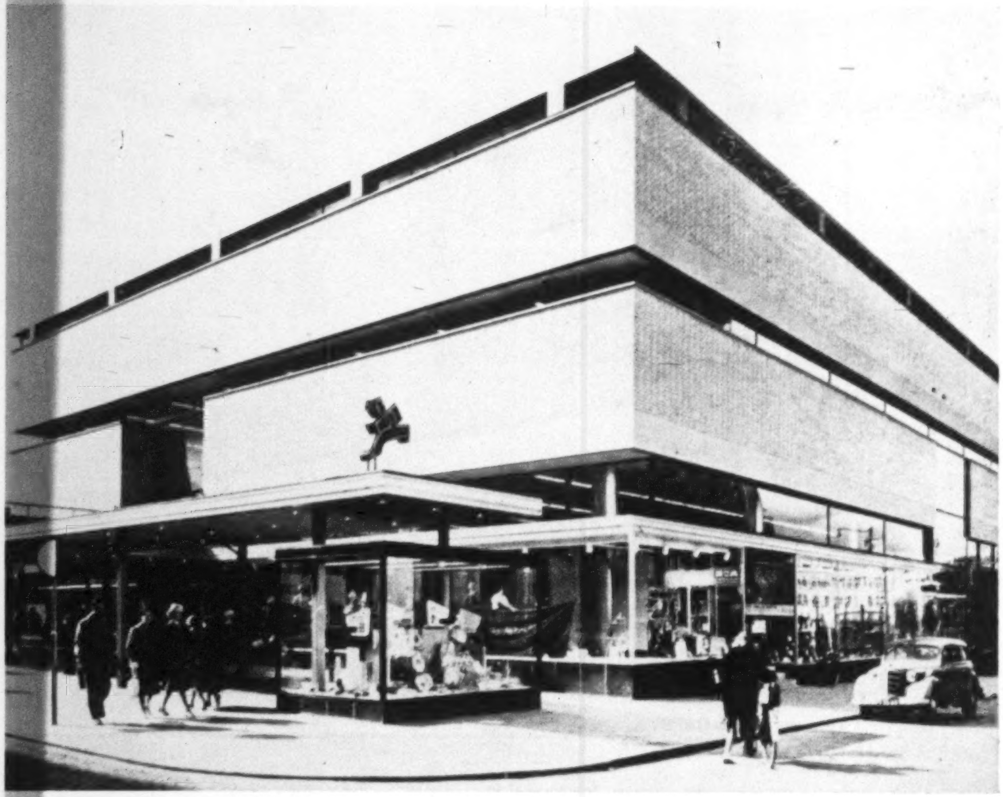

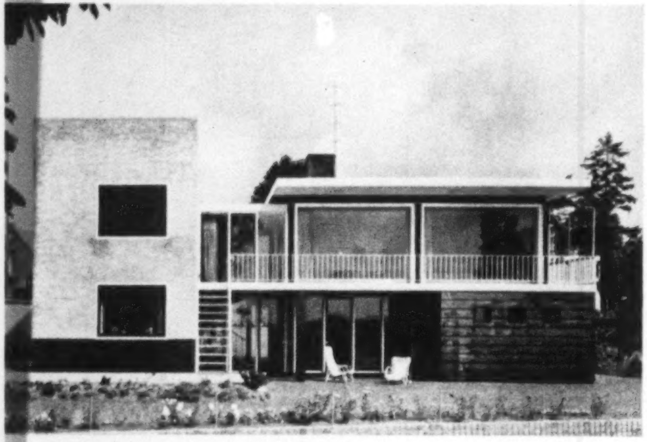

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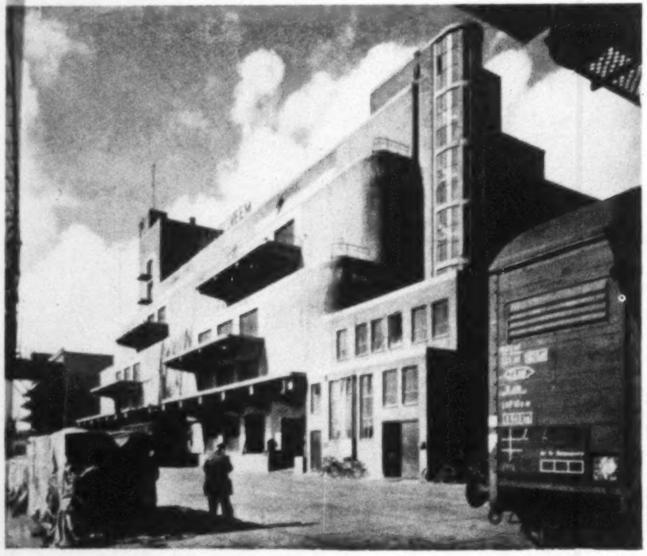
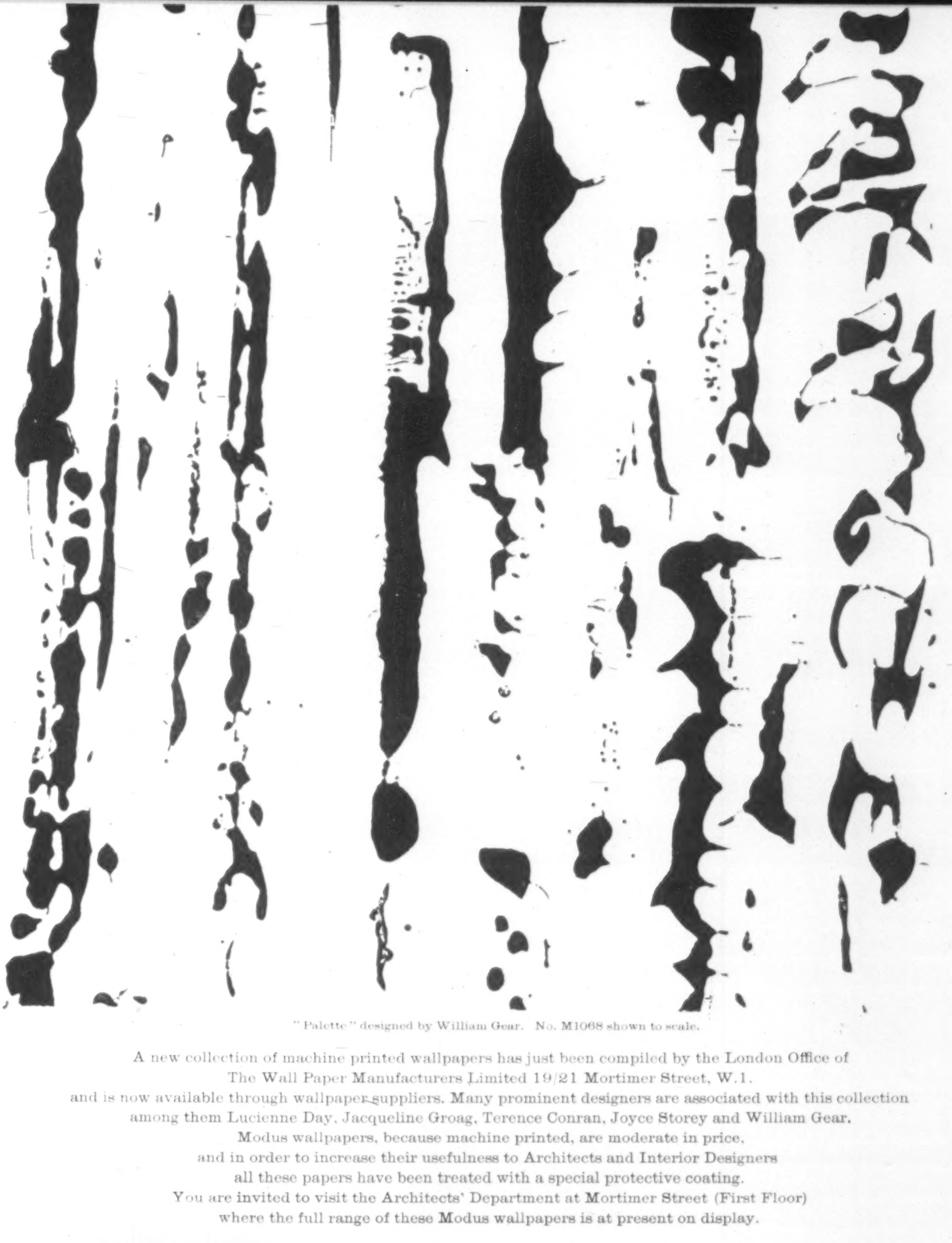


BRITAIN'S NEW SCHOOLS AND ITALY

The brochure issued at the Triennale as background reading to the Notts/CLASP school exhibited there —*Britain's New Schools*, by D. H. Morrell and Anthony Pott—is now available as a booklet (British Council/ Longmans Green, 2s. 6d.) and will give stay-at-homes an idea of the line we adopted in presenting our educational achievement in Italy, a country which has an educational crisis just around the corner. The argument presented by Morrell and Pott is almost exclusively statistical: place requirements, time factors, space standards (superficial and cube) and cost levels. The achievement is estimated almost exclusively in those terms as well, except that the place/cost/time figure is tempered by some reference to revised teaching methods. Architectural quality, as such, is dismissed to a half-page sub-section near the back of the booklet, and the contributions of individual architects in private practice is not discussed at all—neither mention nor illustration of Clarke-Hall, Cubitt and Partners, Smithsons, Lyons-Israel-Ellis or any of the others who have contributed planning-concepts or put a shine on the finished product.

As an argument addressed to Italy, this seems both right and wrong. The emphasis on the value of centralized, government-sponsored research is precisely the weapon that progressive Italians need in the current debates, and a high degree of prefabrication of components and structures may be the only way to make up Italy's building backlog and/or replace unsuitable accommodation. But while Italy's progressive architects remain so convincedly individualistic, a word about the contribution of individuals might have given encouragement where it



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Union of Architects, to be held in London from July 3 to 7, preceded by a meeting of the IUA Assembly, and supported by an Arts Council Exhibition of 'British Architecture Today.'

The theme of the congress is to be *New Materials and Techniques—their Impact on Architecture.* Professor Henry-Russell Hitchcock is to speak on their historical background, Pierluigi Nervi on the influence of reinforced concrete and advanced techniques on architecture, and Dr. Jerzy Hryniewiecki (Poland) on technical aspects more generally. The rapporteur responsible for the general summary at the end of the congress will be J. M. Richards.

The congress deserves maximum support from British architects, not only in the sense of massive enrolments, but also on more technical matters—the RIBA, as the host organization, will not only need a great deal of administrative and clerical assistance, but there is also the problem of languages. The interpretation of technical discussions is often beyond the capacity of professional translators, whereas someone armed with a good technical vocabulary and a fund of good-will (rather than linguistic flourish) can often make a vital, if amateur, contribution to international understanding. The RIBA already has this problem under consideration, and it is to be hoped that whatever calls for help they issue will be answered by everyone in a position to assist. The vitality of the IUA is one of the few remaining links between East and West that has never been broken and patched up for political reasons, and must be maintained for the good of the world as well as the architectural profession.

GUIDE TO DUTCH MODERN

Apart from a rather insular British interest in the work of W. M. Dudok, most writing on Dutch architecture loses interest around 1925, when *de Stijl* ceased to be a major contributing force. This, unfortunately, leaves a great deal of ingenious and often impressive architecture unrecorded, and leaves the visitor to Holland short of guidance on what to look out for, and what to specially seek. The publication of R. Blijstra's *Netherlands Architecture since 1900* (*de Bezige Bij*, Amsterdam, no English price given) goes a long way to mend this gap. The introduction gives a useful historical summary of the Dutch Modern Movement, with particular emphasis on those who are alive and active at the moment; the photographs, after a rather eccentric historical opening (no Schröder house, no Zaanstraat), settle down to a compact survey, catholic in its terms of reference, of post-war work in various sub-species of modern; and finally a gazetteer, by towns, of all post-war buildings of note. The book is of small format, small enough for the brief-case if not the pocket, but sufficiently well presented to find a respectable place on the bookshelf, like Gio Ponti's *Milano Oggi*. It is a worthwhile addition to Europe's small register of 'modern Cicerones.'

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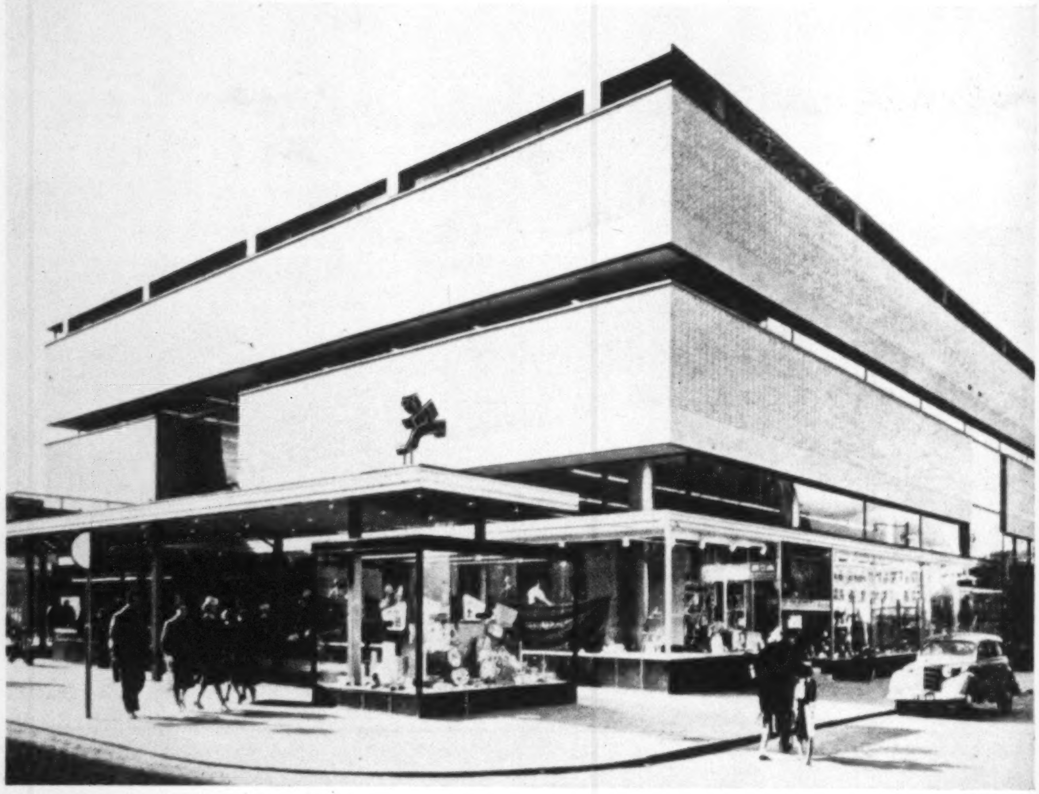

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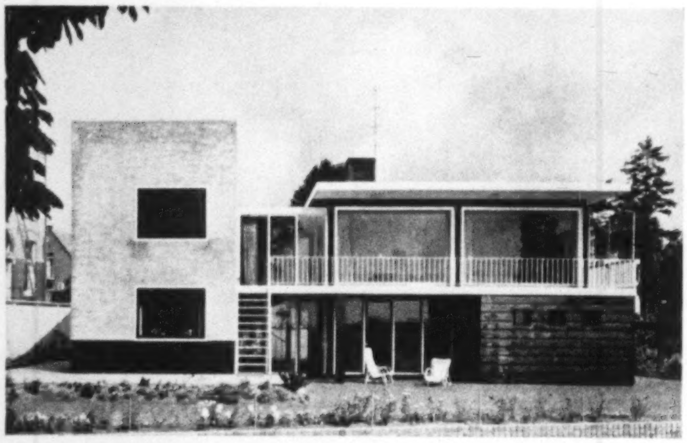

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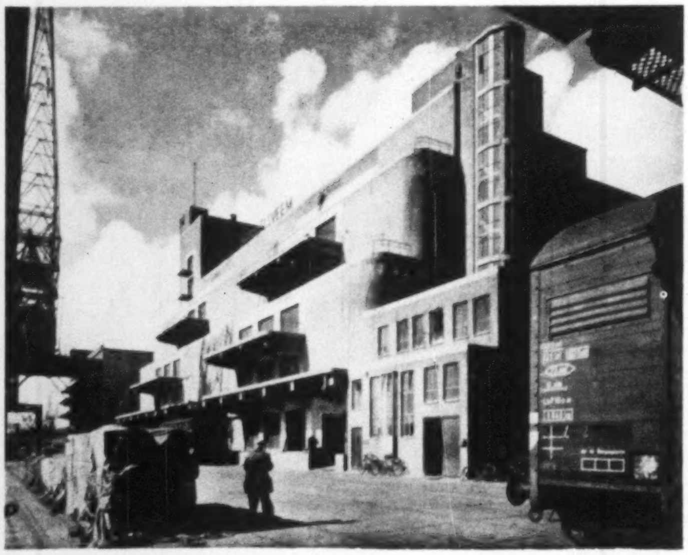

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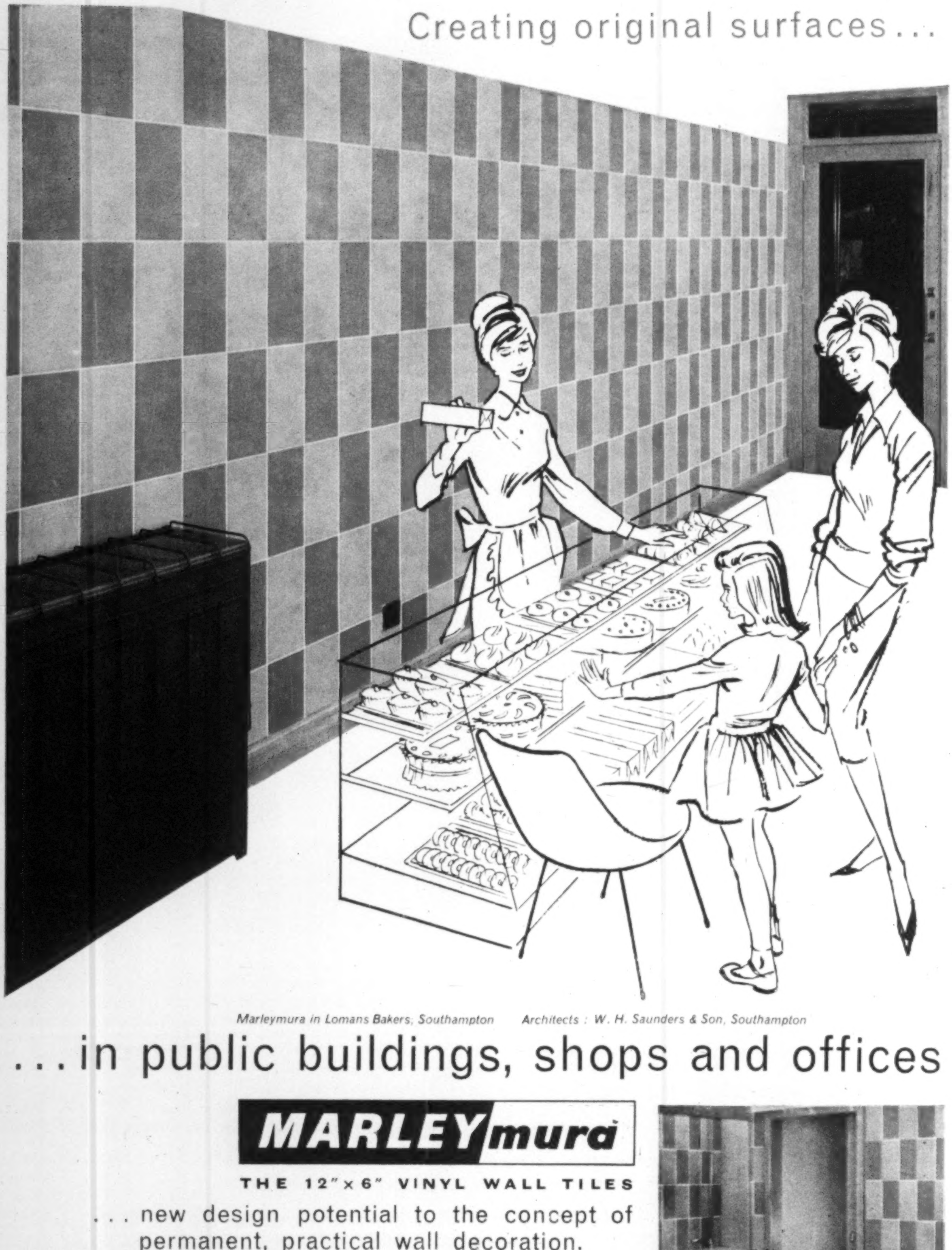
" Palette " designed by William Gear. No. M1068 shown to scale.

A new collection of machine printed wallpapers has just been compiled by the London Office of
The Wall Paper Manufacturers Limited 19/21 Mortimer Street, W.1.
and is now available through wallpaper suppliers. Many prominent designers are associated with this collection
among them Lucienne Day, Jacqueline Groag, Terence Conran, Joyce Storey and William Gear.
Modus wallpapers, because machine printed, are moderate in price,
and in order to increase their usefulness to Architects and Interior Designers
all these papers have been treated with a special protective coating.
You are invited to visit the Architects' Department at Mortimer Street (First Floor)
where the full range of these Modus wallpapers is at present on display.

WPM

MODUS

19/21 MORTIMER STREET LONDON W1



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Marleymura in Lomans Bakers, Southampton *Architects : W. H. Saunders & Son, Southampton*

. . . in public buildings, shops and offices

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The actual dimensions of each tile are 12″ × $5\frac{11}{16}$″ which permit any design to be used, while still maintaining an equal $\frac{1}{8}$″ framed spacing between tiles.

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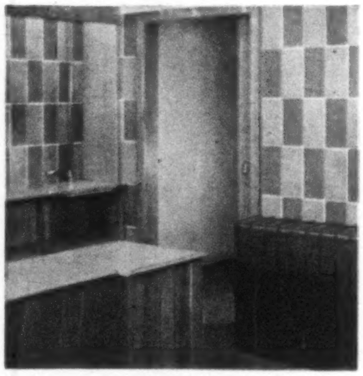
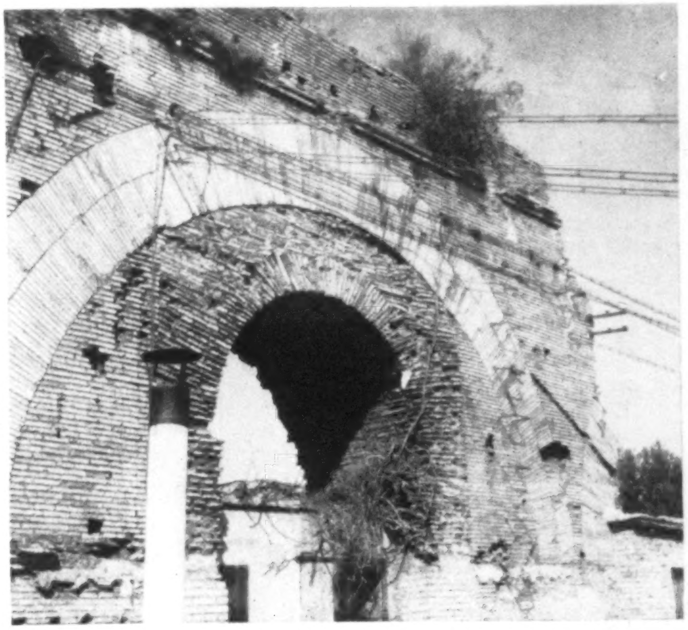


would help. As Vigano's Istituto Marchiondi proves, individual enterprise can make a great contribution in Italy. But as Marchiondi also shows (*AR World*, August-September, 1959) individual enterprise needs something new and constructive in the way of a teaching programme as a stimulus and support. The Italian educational crisis, when it breaks, will not only be a matter of places and staff, but of pedagogical method as well, and *Britain's New Schools* might have engaged the sympathies of an Italian audience more closely had it paid more attention than two and a half pages to an intellectual and social revolution without which History would write off several million cubic feet of British post-war schools as wasted ingenuity.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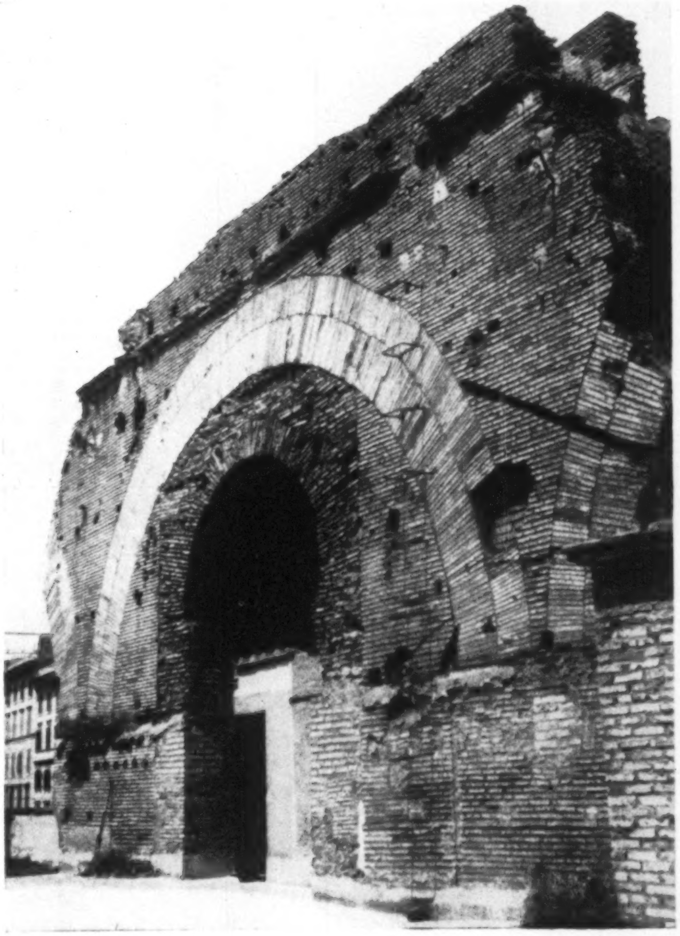
7, *section of the Claudian Aqueduct above the roof of the Visa Office at the British Embassy in Rome, as it was before restoration by the Ministry of Works.*
8, *the aqueduct after restoration. the service wires have been relaid underground.*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CLAUDIO-NERONIAN RESTORATIONS

Comment on the restoration of the branch of the Claudian aqueduct that runs through the gardens of the British Embassy in Rome has tended to concentrate on the uniqueness, or even the poetic justice, of the task facing the Ministry of Works in repairing it, and has said little about the archaeological, technical, and aesthetic aspects of the work.

Clearly, the restoration of a Roman monument in the well-spring of Roman civilization is a work of which the Ministry might well be proud, and has doubtless provided a unique opportunity for British and Roman restorers to compare notes on technique. Though lovers of the picturesque may, conceivably, regret the passing of the aqueduct's rather Letarouillesque, bush-headed appearance, 7, as it stood before restoration, the removal of the quasi-historical wirescape (much of it dating from the period when the Villa Wolkonsky was the German, not British, Embassy) and other recent clutter has produced an undoubted visual gain, 8, in rendering the Roman structure more clear and comprehensible. The arcading, as it appears here, represents the upper tier of arches of Nero's extension of the Aqua Claudia, while the infill and buttressing presumably date from the repairs of Septimus Severus, Caracalla, or later Emperors—at any rate, to this list of names of Imperial restorers may now be added those of Sir Ashley Clarke, the Ambassador, and Thomas Bailey, Senior Architect of Ancient Monuments at the Ministry of Works.

BIRMINGHAM: LIVERPOOL: MANCHESTER

In Ian Nairn's article under the above title (AR August, 1960), Stephenson, Young and Partners were referred to as Manchester architects. Their office is in fact in Liverpool.

FLATS AT KUALA LUMPUR

The flats at Kuala Lumpur, Malaya, illustrated on page 61 of the July 1960 AR, should have been credited to Mr. Vernon Z. Newcombe as well as to Mr. R. H. H. Davis of the Federation of Malaya Housing Trust.

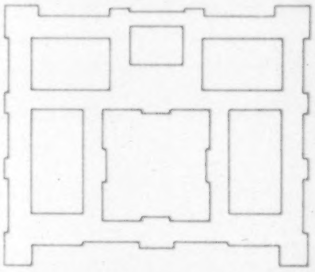
CORRESPONDENCE

To the Editors

Sirs,—English eighteenth century classicism and South German eighteenth century Baroque are accepted to be about as distant from one another as any two trends of the same period can be. It is for this reason that the fact must be of considerable interest which I want to communicate to your readers. Not that it is I who found it; it was published thirty-two years ago. However, somehow no one seems to have taken any interest in it, as Dr. von Freeden who ought to know, recently confirmed to me. The fact is simply this: In June, 1928, Herr L. R. Spitzenpfeil of Kulmbach published in the *Bamberger Blätter für Fränkische Kunst und Geschichte*, Vol. 5, a paper to make it known that Neumann owned a copy of *Vitruvius Britannicus* and made use of it. The copy is of Vols. I and II, that is those published in 1715 and 1717, and is now owned by the Würzburg University Library. It has on the title page of Vol. II the entry 'Balthasar Neumann Oberistlieut' in Neumann's own hand. Spitzenpfeil, who is no longer alive, suggested that one of the Inigo Jones plans for Whitehall (*Vit. Brit.* Vol. II, plates 2 and 3) was a contributing source to the general shape of the Bishop's Palace at Würzburg as designed by Neumann. The diagrammatical drawings which are attached to this letter show that there might well be something in the German architect's suggestion.

Yours, etc.,
N. Pevsner.

London, W.C.1.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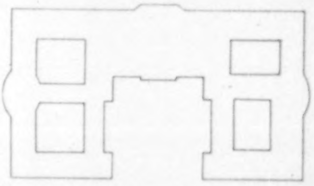
9, *Inigo Jones' plan for the Palace of Whitehall.*
10, *Neumann's plan for the Bishop's Palace at Würzburg.*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BOOK REVIEWS

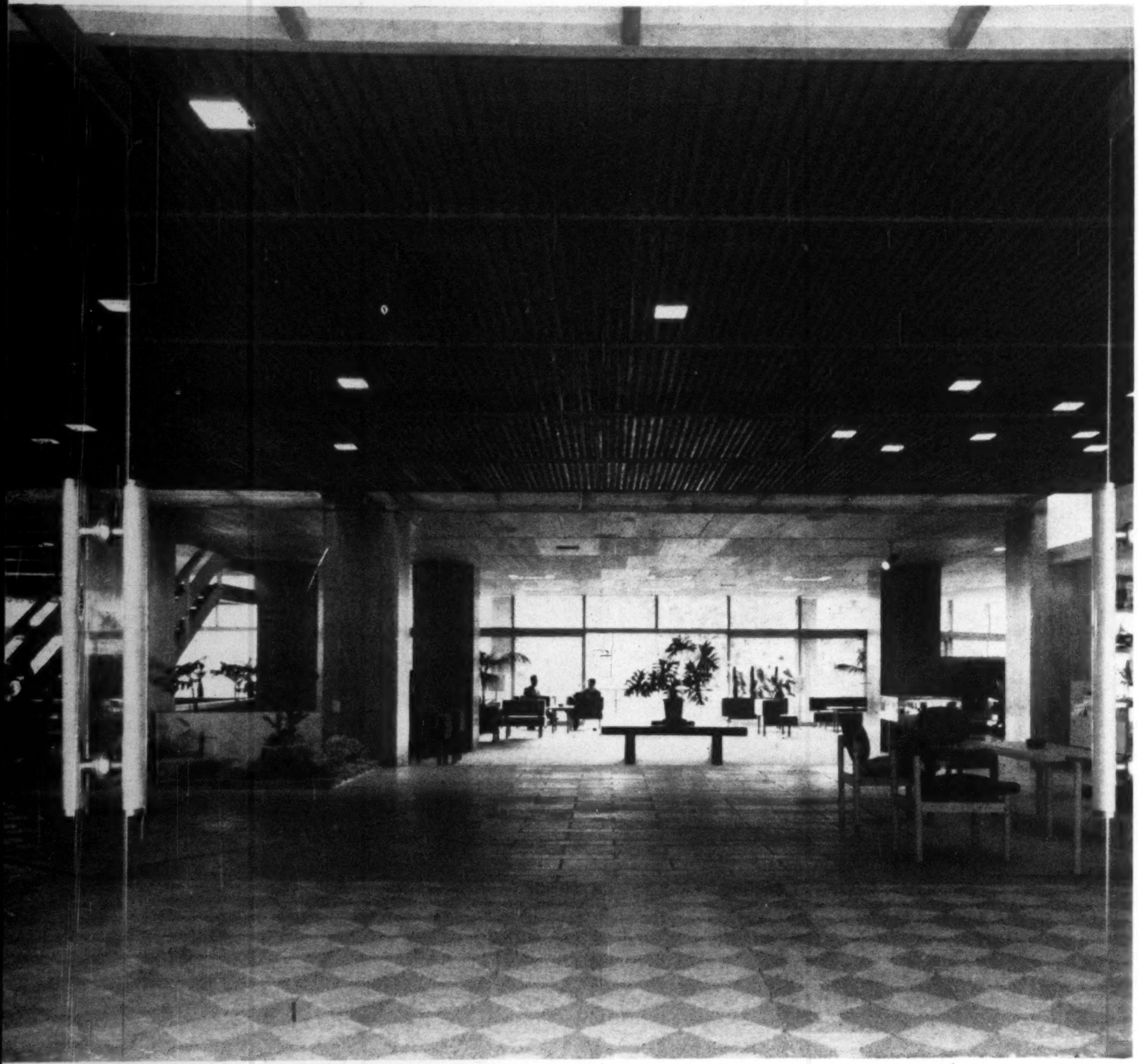
PRIORY PICTURE-BOOK

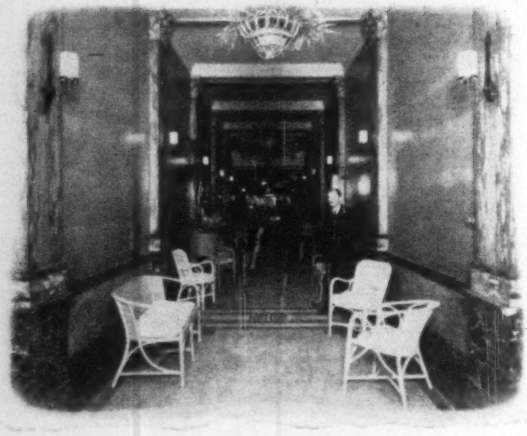
ENGLISH ABBEYS AND PRIORIES. *Text by Olive Cook. Photographs by Edwin Smith. Thames & Hudson.* 50s.

There seems to be no end to these handsomely produced architectural picture-books. Their quality varies, but a book that has pictures as skilfully taken as Edwin Smith's (there are 136 in this volume—mostly full page—with four in colour, of which three are of stained glass) and text as sensitively and knowledgeably written as Olive Cook's, is never to be despised. This one is for popular consumption, so it would not be fair to complain that the scope of the introductory and descriptive text (56 pages) is too small to make any serious contribution to the subject. So lavish a book as this should, however, include more than two plans of the buildings illustrated.

BOOKS RECEIVED

THOMAS JEFFERSON'S ARCHITECTURAL DRAWINGS. *By Frederick Doveton Nichols. Boston, Massachusetts, Historical Society.* $1.25.
DECORATIVE ART 50. *Editor: Terence Davis. Studio Books (Longacre Press Ltd.).* 42s.
USING CENTRIFUGAL PUMPS. *By E. Allen. Oxford University Press.* 30s.
SURVEYING. *By A. H. P. Gillett, M.A. The Sunday Times.* 3s. 6d.
YOUR BOOK OF HERALDRY. *By Richard Slade. Faber & Faber.* 10s. 6d.
CITTA DI CASTELLO. *Scuola Tecnica Statale Per Le Arti Grafiche.*





from Grand to Fabulous

This special issue deals with the aftermath of a revolution as thorough as that which has affected any class of buildings at all since the war. The concept of a hotel has been revolutionized structurally, spatially and functionally. The *Grand* type of hotel, epitomized by a corridor at Alderton's, Fleet Street, London (left), recently destroyed, was a European/American concept imposed on the world by nineteenth-century trade. It offered a slow-moving clientele illusions of palatial splendour in spaces that perpetuated the long, narrow and tall volumes of the masonry tradition. The *Fabulous* hotels of the Hilton epoch are as global as the air-travel net that connects them, and offer their jet-speed clientele efficiency and elegance in spaces whose low-ceilinged width and all-glass perimeters would be impossible without modern framed construction. The example above is the lobby of the Kowaki-En at Hakone, Japan, but the illustrations in this issue will show that the style is fast becoming universal, and its problems will soon be confronting architects in all parts of the world.

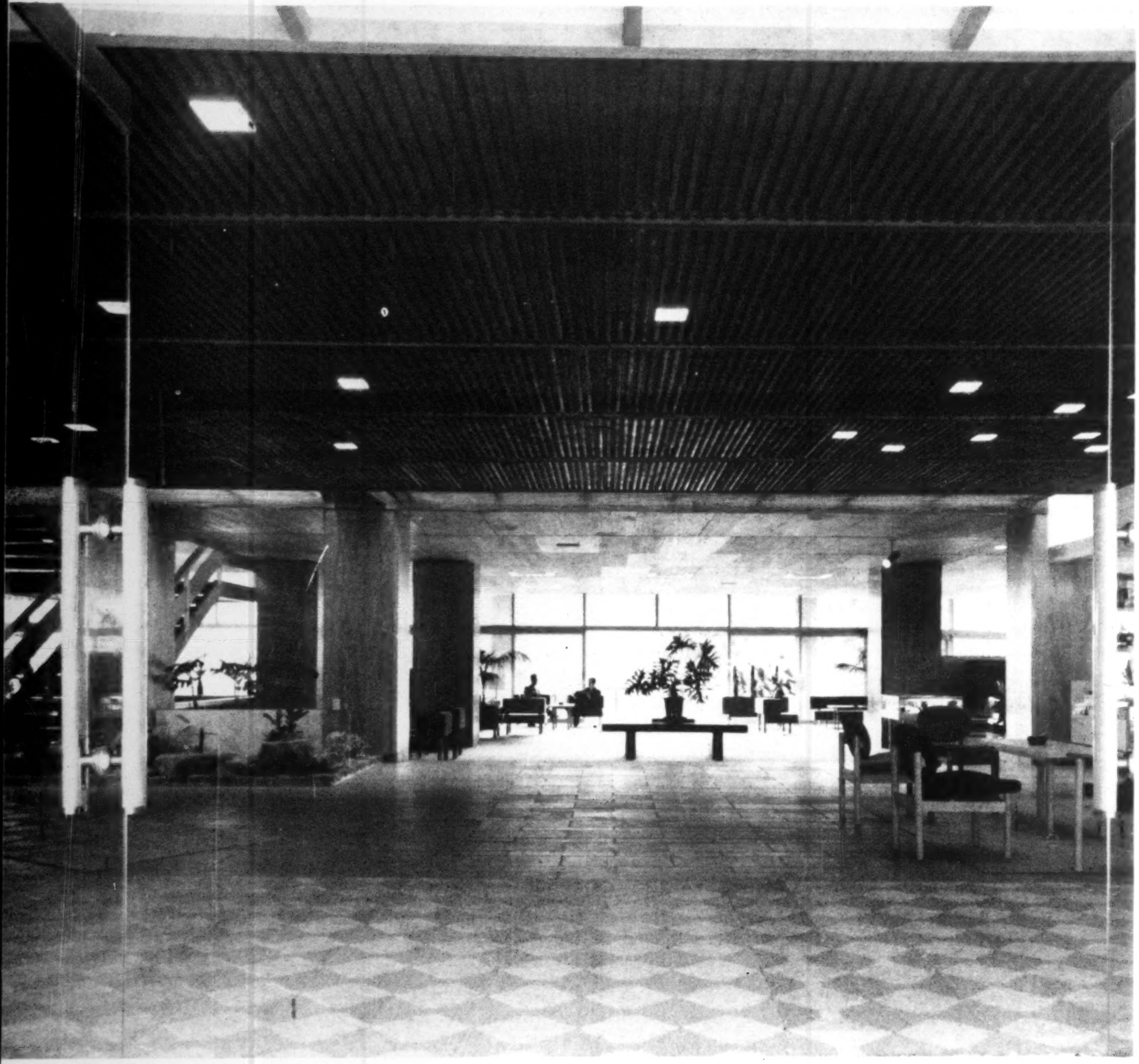
HOTELS

from grand to fabulous

Hotels have become one of the outstanding building-types of our time. From being an ill-esteemed necessity indicated on master-plans by a block model that no one could be bothered to detail, the hotel has advanced in little more than a decade to the status of a key building in every new capital city, one of the approved settings for films and fashion photography, a hot proposition in real-estate, a five-star design subject for fifth-year students, a symbol of expanding democracy and distributed wealth, a fit vehicle for the leading architectural talents of the day.

Furthermore, it is a new kind of hotel that has come to the fore in the process. No longer the plush and palm-girt baroque palaces of Edwardian novels, tied to a ponderous and cigar-smoking concept of pullman travel, the jet age hotel has become one of the main instruments in popularizing the clean, crisp businesslike aspects of modern architecture all over the world. Unlike the Grand Hotel of the past, which had symbols of luxury cluttering every space or surface, and gigantic public halls in which guests were dwarfed and even lost, the Hotels Fabulous of today derive their reputation from the speed, precision and unobtrusiveness of their services—both human and mechanical, public and private—and from a famous and fast moving clientele of film-magnates, oil-millionaires, foreign secretaries and the rest of the international headline set.

The glamour of the Hilton world may be one of the reasons for the currently high esteem of hotels as architecture; another may be that hotel space-requirements—part cellular, part spectacular—lend themselves to fashionable post-Corbusian solutions, but over and above any matter of fashions, there is a pressing, world-wide need for more and better hotel accommodation. Britain



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feels this need more than most other countries but, in the past fifteen years of peace, financial restriction and commercial caution have combined to prevent anything significant being done to remedy the situation.

Only now, with hotel projects coming up at the rate of ten to fifteen a month, does it appear that any serious attack will be made on the problem. As a result, many architects are liable to find themselves launched in the near future, without previous experience or adequate mental preparation, in a field of building design that is intricate and complex at every level from the choice of site to the choice of carpets, a field where a terrifying gap yawns between the most admired international masterpieces and what is likely to be capable of achievement on some awkward parcel of land in a provincial British city. While there is no substitute for experience and ability in this field—any more than any other branch of architecture—this special issue of THE ARCHITECTURAL REVIEW aims to make its own contribution to the process of mental preparation. By reviewing the needs, achievements, special problems and forthcoming projects of world and British hotel-building, it aims to give an idea of the range of requirements that an architect may have to face in designing and equipping a hotel, and to present the wide variety of solutions that have been brought forward.

No cut-and-dried philosophy of hotel design can emerge from such a study, however thorough, because the term *hotel* covers a multitude of differing establishments, but a pattern of architectural responsibilities will be seen to emerge, responsibilities that must be resolutely and intelligently faced if the impending hotel-boom is to live up to the standards already established for mid-century hotels.

The Editors acknowledge with gratitude the work done in the preparation of this special issue by **Stephen Garrett,** ARIBA in planning its general form, in research, in gathering material, and writing most of the text.

The text and illustrations describe or comment on some seventy hotels in all parts of the world. In order to facilitate cross-reference an **index** to the buildings mentioned in this issue appears on pp 309-310, with the names of the architects in each case.

HOTELS an expanding industry

The architect's work in designing a hotel is set against the background of a huge and complex industry—an industry of particular fascination and complexity, now faced with urgent problems of expansion and adjustment. The solutions of these problems affect a host of other industries and are of major national importance.

The hotel industry is one of Britain's most vital industries:

Viewed as an employer—more people (643,000) are employed in the hotel industry than in the motor and aircraft industries *combined*.

Viewed economically—the tourist industry is our *biggest* dollar earner and our fifth most valuable export. Our earnings from visitors last year were worth over £200m and of this over £100m went direct to hotels. Of the visitors that come here, over half a million come from dollar areas, 670,000 from Europe and 200,000 from Commonwealth countries other than Canada. As a nation we earn more proportionately from tourism than the more accepted tourist countries such as Switzerland, Austria and France.

British Hotels Today

What hotels have we? This is difficult to assess as there is no accepted definition of a hotel. It is impossible to know whether to draw a line (and if so, where) between Claridges and 'Seaview' which lets off a room during the season. There are 3,625 hotels in the British Isles listed in the Guide-book published by the British Travel and Holidays Association. This is as accurate a figure as one can get; it includes all feels this need more than most other countries but, in the past fifteen years of peace, financial restriction and commercial caution have combined to prevent anything significant being done to remedy the situation.

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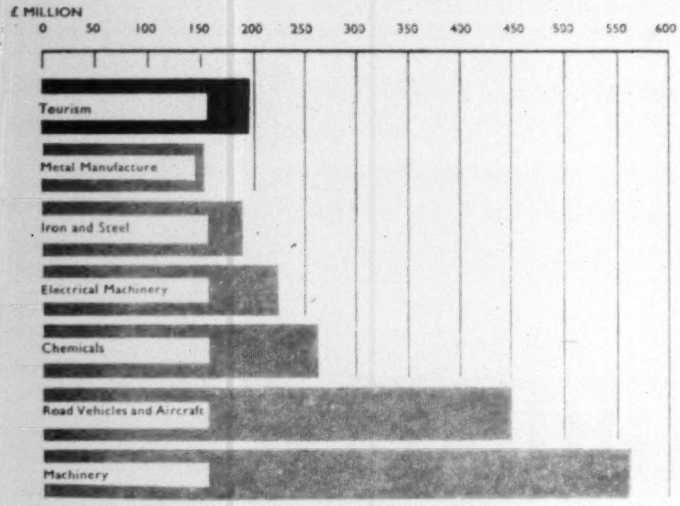


1, *figures for* 1958 *show that the tourist trade (black bar at top of table) was already Britain's fifth largest 'export' as an earner of foreign currency. It is not likely to drop below that figure unless the shortage of hotel space should divert a substantial proportion of the traffic to other countries.*

major hotels—but may include one hotel in a place that would otherwise show none worth the name, and omits some in places which have a large number.

Hotel building has always been related to transport; thus a coaching inn would have rooms available for visitors—but it was with the development of the railways that hotels as we know them really came into existence. A mainline terminal would include, usually as part of the station structure, a hotel designed with a magnificance in keeping with the great adventure of railway development. This results in our present legacy of vast hotel buildings which provides the British Transport Commission with the considerable problem of converting them into economical hotels.

Abroad, countries have differed very much in the rate at which they have been building hotels: Switzerland was not affected by the war and has built few new hotels since; France lost over 20 per cent of her hotels and has been slow to rebuild; in America there was no appreciable restriction on hotel building during the war and a number of big new hotels were built. The effect of this has been that when hotel projects have been discussed elsewhere, the American examples have tended to be copied as being the only recent hotels available for comparison—an influence that is discussed in more detail later.

Owners

The biggest international operator of hotels is Hilton, described in his own hand-outs as 'head of the world's leading hotel organization, a room-rent dynasty built of concrete and vision.' Hilton hotels in the United States and abroad contain 32,000 bedrooms. Apart from the American chains, he operates hotels in Spain, Turkey, Cuba, Canada, Germany, Egypt, Puerto Rico, Panama and Mexico. Also, under construction, are hotels in Britain, Trinidad, Holland, Greece, Italy and Ceylon.

No British hotel owners approach this scale—in fact there are very few foreign hotels owned by British companies.

Of hotels in Britain by far the largest single group is Trust Houses, who own 230 hotels, chiefly small town and country inns. Other principal groups are Lyons (including Regent Palace, Strand Palace and Cumberland hotels), giving them a total of about 3,000 beds: Associated Hotels (including Kensington Palace, Eccleston) totalling about 2,000 beds: Grand Hotels (Mayfair) Group (including Washington, St. Ermin's) with over 3,000 beds: the Savoy Hotels group (Savoy, Claridge's, Berkeley and Connaught Hotels) with over 1,000 beds: and the British Transport Commission with station hotels throughout the country totalling about 3,000 beds. Over half the licensed hotels are owned by members of the Brewers Society.

Grievances

Yet for all this it is hard to see the hotel industry as a whole. Although hoteliers have their own trade associations they have not come together to present a public image in the way that other industries have done. They have felt no need to advertise collectively abroad, and thus have given themselves no common front.

The main point on which hoteliers unite is in a sense of grievance (perfectly justified), that they have not had the assistance they deserve from the government as a major dollar-earning and export industry. They are particularly irked that there should be no easement of purchase tax on hotel equipment and furnishing—the tools of their trade—the Chancellor of the Exchequer saying only last May that there was 'no case for assistance from public funds or changing of purchase tax arrangements.' Hotels in other countries have received government assistance and hotels have been built abroad with Marshall and foreign aid, and most foreign hotels operate under more favourable conditions than our own.

For years the British Travel and Holidays Association (government subsidized) has been urging that there should be Treasury encouragement given to the hotel industry and for years the Treasury has been refusing this. Ministers speak piously at conferences, all stressing how vital hotels are to our economy, but nothing materializes. This gives to an industry (already prone to introspection) a rather morbid outlook—which the Stock Exchange figures do not appear to justify.

Need for New Hotels

With these facts in mind, is there a need for new hotels in Britain? It is firmly held by the British Travel and Holidays Association that there is—that we need at least 5,000 more beds in London alone and a further 5,000 outside. 5,000 beds is the equivalent of about 3,000 more bedrooms. Equally clear-cut is the view of many hoteliers that there are already sufficient hotels. This point of view is held particularly by London hoteliers, but, on the evidence available, there appears to be not the least justification for it.

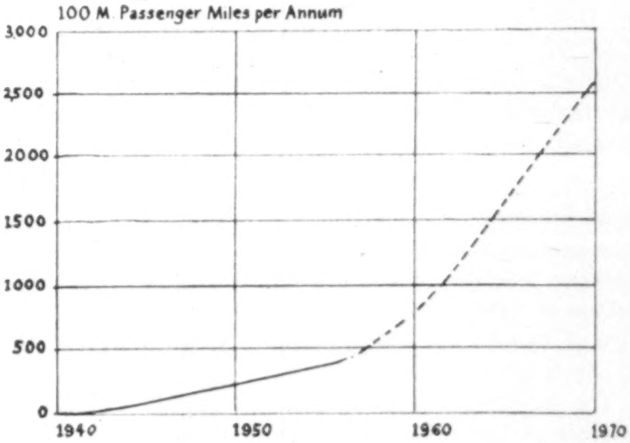
Understandably hoteliers would like to be 100 per cent full at all times, but this would be as unsatisfactory from the tourist's point of view as it would be from the country's to have every factory in the land fully employed. Some degree of empty hotel space, and some degree of underemployment, are essential for efficient working. What matters in the case of hotels is that the occupancy should not fall below an economic figure. In the case of London there is absolutely no danger of this—though the case of seaside hotels is more difficult.

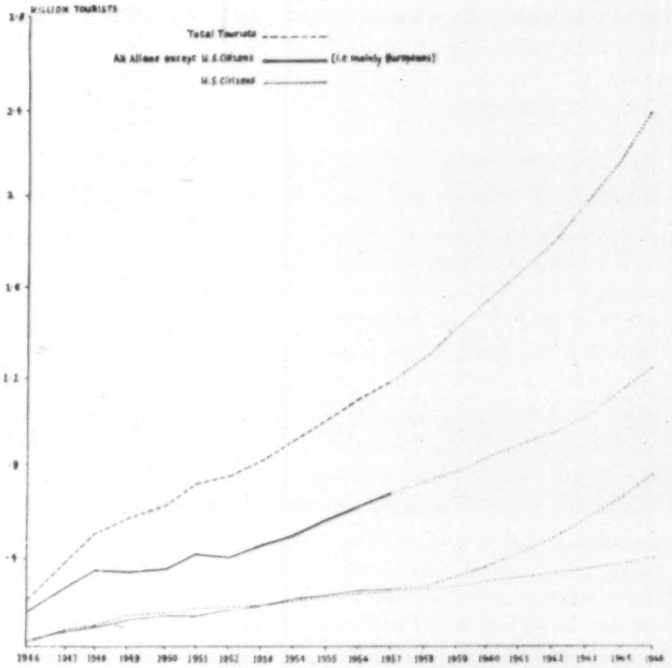
An assessment of whether new hotels are needed should not be based on what hoteliers say but on the figures of present and future demand. These figures are alarming, as the tables show, and clearly indicate that a really large increase in hotel accommodation is needed. Last year 1,394,605 tourists came to Britain. This year the figure will certainly exceed 1½ million and it will only be a matter of a few years before the figure will be over 2 million (including 1 million dollar-spending Americans). Short of war there is no reason why this trend should not increase. Put it another way, over the past 14 years there has been an increase of almost 200 per cent in tourists to Britain.

The reason for the vast increase in tourist traffic is that throughout the world more people have more money to spend on travel abroad. Also they have both longer and paid holidays. A trend like this is cumulative: more people doing it: more advertising to do it: easier ways of doing it: 'everyone else is doing it so everyone has to do it.' Coupled with this is a break-down in the idea that foreign travel is hazardous, even freakish. In America, often a forerunner in trends of this kind, foreign travel has achieved status value. At a time when everyone has a car, a refrigerator, a television set, you can now be one-up only if you can say that you've 'done' Europe as well.

Our hotels at present are simply not capable of dealing with this demand. The growing shortage of hotel accommodation has very serious consequences for us if not remedied quickly. Already American travel agencies are having to advise potential tourists to England that they will have difficulty unless their rooms are already booked. Travel agencies have said that they feel certain that unless there is more room within the next three years they will have to recommend tourists to by-pass Britain and go elsewhere where rooms can be assured. BOAC, with orders out for £150m worth of passenger aircraft, as well as other airlines are afraid that their progress is so far outstripping the hotel industry that they will find passengers unwilling to travel.

2, measured and extrapolated increase in world passenger air traffic, most of it directly dependent on the availability of hotel-space at terminal and stopover points.





3, measured and extrapolated increases in tourist traffic to Britain from different overseas sources. The sharply up-curving third line represents a rapid increase in the proportion of the total made up by US citizens.

This shortage is not only critical to our tourist trade, but is affecting us internally as well. One of the main reasons given for the failure of the British Industries Fair at Birmingham is that there was insufficient hotel accommodation, and the Leofric, Coventry, is fully booked and already accepting bookings for 1962 and beyond.

Turn in the Tide

This demand for more accommodation has not arisen suddenly, though the increase has certainly swung up faster than most expected. Even so, it is hard to escape the feeling that hoteliers may find themselves caught with their striped trousers down. Since the war only five new hotels have been built in Britain—The Westbury; in London: The Leofric, Coventry; The Skyway, London Airport; The Dover Stage, and The Keirby, Burnley. To these should be added The Tavistock, London, which was built on foundations laid before the war. There have been a small number basically remodelled internally, principally The Londoner, London, and some extensions to The Washington, also in London.

But as far as London is concerned, new building, extensions and modernization have provided only 800-1,000 additional bedrooms against the 5,000 which BTHA reckon are needed immediately as a minimum to keep pace with the increasing demand.

This does not amount to very much in view of the pressing need. But the tide has turned, in intention if not in fact. The idea of building an hotel is now news—over *seventy* new hotels have been projected for building in Britain during the last six months. The ice is broken and, without doubt, a number of new hotels will get built within the next few years. Of these several are already under construction and are illustrated in a later section. One of these is the Park Lane Hilton, financed by Charles Clore—lesser men may take heart: Mr. Clore is unlikely to be making a mistake. The City pages are aglow with intrigue.

Non-Bed Demands

It is clear that a modern hotel is very much more than a rooming house. It is a complex variety of different services which must entwine and relate efficiently if the whole is to work economically.

No hotel will want to limit its services to the residents alone and every inducement will be made to attract passing trade of all kinds. Liquor sales form a highly profitable part of any hotel, and will be, in the case of a brewer-owner, the *raison d'être* for the hotel. This will include bars both within the hotel and separate licensed premises, included within the structure, but with separate access from the street and operating as a normal public house.

Hotels aim increasingly at attracting functions such as banquets, receptions, conventions, press shows and temporary exhibitions. Conventions are a particularly American occupation, and one which is increasing here. The design of any large new hotel will provide for this with a number of rooms of different sizes, or rooms which can easily be divided as required.

Shops will also be included in a modern hotel complex. Hotels in the past made a small profit from allowing local shopkeepers to put showcases in the entrance lobby—often of a depressing drabness. But new hotels will have shops with entrances from both the hotel and the street. This gives the ground landlord a section over which he will retain control and a stabilized return which is not affected by the success or failure of the hotel itself.

But while these facilities will now be included in a hotel, and will form variations on the economics of the whole operation, they are an extension of service and no radical change. Where there has been a real change is not in the services provided but in the very thinking behind the building of a new hotel.

In the past hotels will have been built by private interests hoping to make a profit. They will have received little encouragement from the Government or local authorities who will have viewed the venture as another form of shopkeeping. This outlook has changed, particularly in hotels being built abroad in countries about to receive independence. For there a hotel is seen as a symbol of progress—the new country wishes to attract foreign business men, and how are they to do this unless they have accommodation up to western standards? This is the background to new hotels being built throughout Africa today.

Here in Britain, from Plymouth to Prestwick, mayors and town councillors are on their feet proclaiming how their town cannot progress without a new hotel (and then leaving it to their Borough Surveyor to 'choose some architects to put up a few ideas'). It goes without saying that nearly all of these are stillborn—the harsh facts of the finance involved, difficulty of obtaining good sites and the complexities of running a modern hotel economically tend to sabotage what was conceived in pride and hope.

Financing New Hotels

No hotel today will be built by an individual hotelier. The size of the venture, and the very specialized risks involved, can only be undertaken by financial groups accustomed to speculation and investment (a stratum of activity which few architects or members of the public know anything about, only occasionally sniffing the gunsmoke from a Clore or Grunwald front page report).

The most interesting example of hotel finance, as in many other aspects of hotel operation, comes from Hilton. The basic pattern upon which his operations work was established in connection with the Caribe Hilton, San Juan, Puerto Rico. Here the hotel was built by the Puerto Rico Industrial Development Company, the agency of the Puerto Rican Government, following a contract with Hilton Hotels International.

This pattern has been adopted throughout the Hilton overseas ventures—the hotel being built and paid for by local finance (usually with government backing). The hotel is then leased to Hilton Hotels International at a percentage rental for a period of twenty years, with renewal option. Two thirds of the gross profit go to the owners and one third to Hilton.

In the realization of how much new hotels help to attract tourists and dollars, many foreign governments go further and extend special benefits such as tax exemption up to ten years, guaranteed return to investors, donation of site, waiver of import duties and other incentives. In return they get from Hilton expert advice on the design of the hotel from the beginning, and in leasing it Hilton provides efficiency of operation, managerial controls and techniques and working capital. If this co-operation between an American operator and local government is to work, great tact must be exercised with local pride—it is for this reason that Hilton has been careful to ensure that local architects, craftsmen and designers are employed as fully as possible. This is important for national feelings, and for tourists who do not want to see a satellite from Dallas.

The participation of government departments, and particularly the concessions which are made to these hotels, make the operation of a single hotel, by a private owner, all the more difficult, and the pattern of hotel operation in the future will be by groups of hotels.

The complex financing of hotels has a particular disadvantage as it affects the architect—for it means that he will be working for a committee rather than one man. Further, there may be a number of committees—the group who own the land (and build) and the group who will be leasing the hotel. Thus, one of the reasons for the unsatisfactory final result of many modern hotels is that an architect has designed the structure which has then been decorated by quite separate designers working for different clients.

Hotel Economy

Just as no two hotels are the same, nor are the opinions of any two hoteliers. It is impossible to establish any definite rulings on what will make a hotel pay, although a very great deal of thought has been given to the matter, particularly by American operators.

The usual yardstick is 'hotel occupancy'—that is the number of bedrooms occupied and given as a percentage of the total. Pre-war it was possible for a hotel to break even at 40 per cent occupancy, but increased costs have made this now ridiculously low. The figure will, of course, relate to the efficiency of the hotel, and an old hotel with uneconomical conditions will need a higher occupancy than a new hotel, but for a normal UK or USA hotel the occupancy must not be below 60 per cent to 65 per cent, and in the case of an older hotel may well have to be up to 85 per cent to keep above danger line.

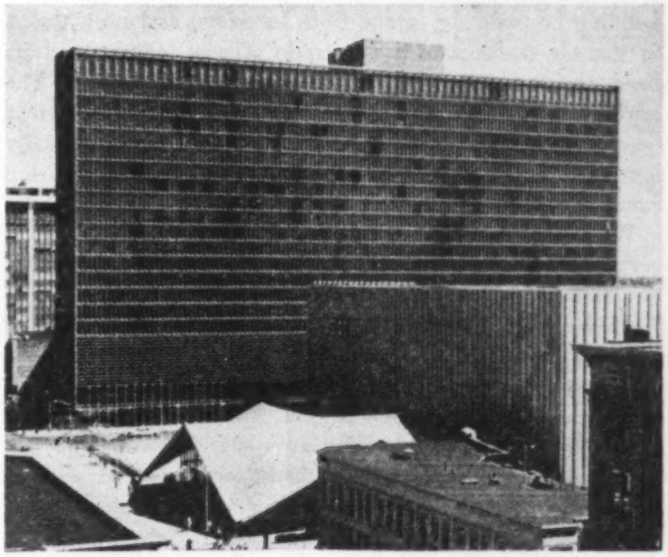
A survey carried out by the British Travel and Holidays Association in 1958 showed that for London hotels the average occupancy throughout the year was 80 per cent. The majority of London hotels are reasonably modern and this figure clearly refutes the London hoteliers' continual assertion that there is no need for further London hotels. The hoteliers may not want them—but they are not able to cope with the demand themselves.

But London is a special case. London is not affected by *seasonal trade* to anything like the same degree as elsewhere. It is at seaside resorts that the seasonal problem is most acute, with occupancy swinging between 100 per cent and none, from summer to winter. It is for this reason that the BTHA stress that holidays must be staggered, the holiday season extended at both ends and large organizations encouraged to hold their conventions at seaside resorts in out-of-season periods. Of course a number of hotels do close during the winter—and this is normal practice for many Swiss and other foreign hotels—but often English hotels try to stick it out, which results in an almost empty hotel which appears both cheerless and inefficient to the guest.

The way in which a hotel makes its money must affect the way in which it should be designed, to ensure that those sections that make money get the space and facilities they need. Expressed as a percentage of the running costs involved, the hotelier may expect to make a 70 per cent profit on letting rooms, 50 per cent on drinks served, 20 per cent profit for letting out rooms for conferences, and possibly no profits from food service to guests.

From this it is clear that a profitable hotel should include as many bedrooms as possible, serve drinks as vigorously as its location (and the law) permits, and include provision for attracting conventions, receptions and public functions. The dining rooms for residents, which clearly have to be included, may well be relegated to the basement (as in the new Londoner Hotel, in London). These various forms of profit earning are, of course, closely related. Thus, one of the main advantages of catering for businessmen's conventions is that a great deal will be drunk—and in fact conventions have proved to be the backbone of the American hotel trade for some time.

Another key factor in hotel operation is the cost of maintenance. It is reckoned that today 12 per cent to 15 per cent of the annual turnover has to be allocated to maintenance of the building. One of the chief incentives towards modernizing hotels, and building new ones, is that this figure can then be reduced. Today about £60m is spent annually on hotel maintenance in England. It is an inherent part of the architect's job in hotel design to ensure that this running cost can be kept to a minimum.


4, *US super-hotels have set, for better or worse, the standards and methods of post-war hotel operation. The latest expression of that standard is also a classic exposition of the methods—the Denver-Hilton, promoted by the famous real-estate operator, William Zeckendorf, but now owned by the Alleghenny Corporation; operated by the Hilton chain; designed by one of the best commercial offices available, I. M. Pei and Partners; and seen almost as a piece of civic improvement—it is part of the down-town redevelopment started by Pei's Mile High Centre, in Denver, Colorado.*

Occupational Diseases

While hoteliers may like to appear as rational accountants to each other, they are, like actors, acutely subject to what they consider to be the wishes of their customers. They are prone to voodoo-fears of an apparently illogical kind which no rational argument will dispel. A dictum picked up in Switzerland in their early days will stay with them for ever. This can make them both fascinating and infuriating clients.

For example, a hotelier on the south coast holds that it is essential for any public room to have 'some work of art, preferably ugly modern, to provide a talking point for guests, whose indignation will then break the ice.' In fact they all look out of the window at the sea and complain happily about the weather. The very proximity of the hotelier to his consumers makes him extra sensitive to the show that he is putting on. Hoteliers tend to be finicky, for ever moving pieces of furniture, rearranging the artificial flowers and have difficulty in focusing on the appearance of their hotel as a whole.

An expression of the short-sightedness of much of the hotel trade is seen in the Hotel and Catering Exhibition which bi-annually covers a huge area at Olympia. The emphasis of the exhibition is on the minutiæ of the industry, with demonstrations of fabulous iced cakes, competitions in decorating hams, and 'works in pulled and soufflé sugar.' Included in this year's exhibition was a suite of demonstration rooms, designed and installed by furnishing contractors, comprising bedroom, restaurant and lobby. The quality of interior design in these rooms was acutely depressing, and clearly their principal use was for bedmaking competitions and demonstrations by waiters and reception staff. There were no displays or lectures on recent hotel building or planning (apart from kitchens) and no attempt to include features of a non-trade general interest, as has been done so successfully at the Furniture Exhibition. The impression is of an industry led by a few hoteliers of great perception and acumen, but with its sights more generally levelled at the 'average trimming wastage in preparing summer cabbage.'

Whatever may be the internal ills of the industry, it is certainly hampered by other, external, difficulties. Lack of government support has already been discussed, and a further difficulty is the shortage of staff. Staff can make or break a hotel, almost irrespective of the quality of the building. It is the friendliness or indifference of the staff which the guest remembers longest. The industry has woken up to this, and there is now an increasing concern with recruiting young people who will be properly trained and qualified. Obviously there are great opportunities for them.

The Future

This issue deals mainly with new hotels—ones that have been built during the last ten years and projected for the near future. But the fact remains that the bulk of our hotels for a long time to come will be those that we have inherited. Many of these, built when the railways were born, are now quite unsuited to economical hotel running without very drastic modification. The principal changes involved are discussed later, but it should be noted here that any effort to increase the total amount of good hotel accommodation should by no means rely on new hotels—but concern itself very much with the adaptation of what we have already.

Such briefly is the hotel industry. Its national importance is seldom appreciated and it is now faced with problems of expansion and adaptation of a far more urgent kind than ever before in its history. Upon the successful outcome rests much more than the welfare of the hotel industry itself.

British needs and achievements must be seen against a background of world achievement in the field of hotel design. The next twelve pages show all but one of England's worthwhile post-war hotels in the context of what the rest of the world has achieved in the last ten years. The record is by no means a disgrace in terms of comparative quality, though we have much to learn still—it is in sheer quantity of accommodation that we have farthest to go.

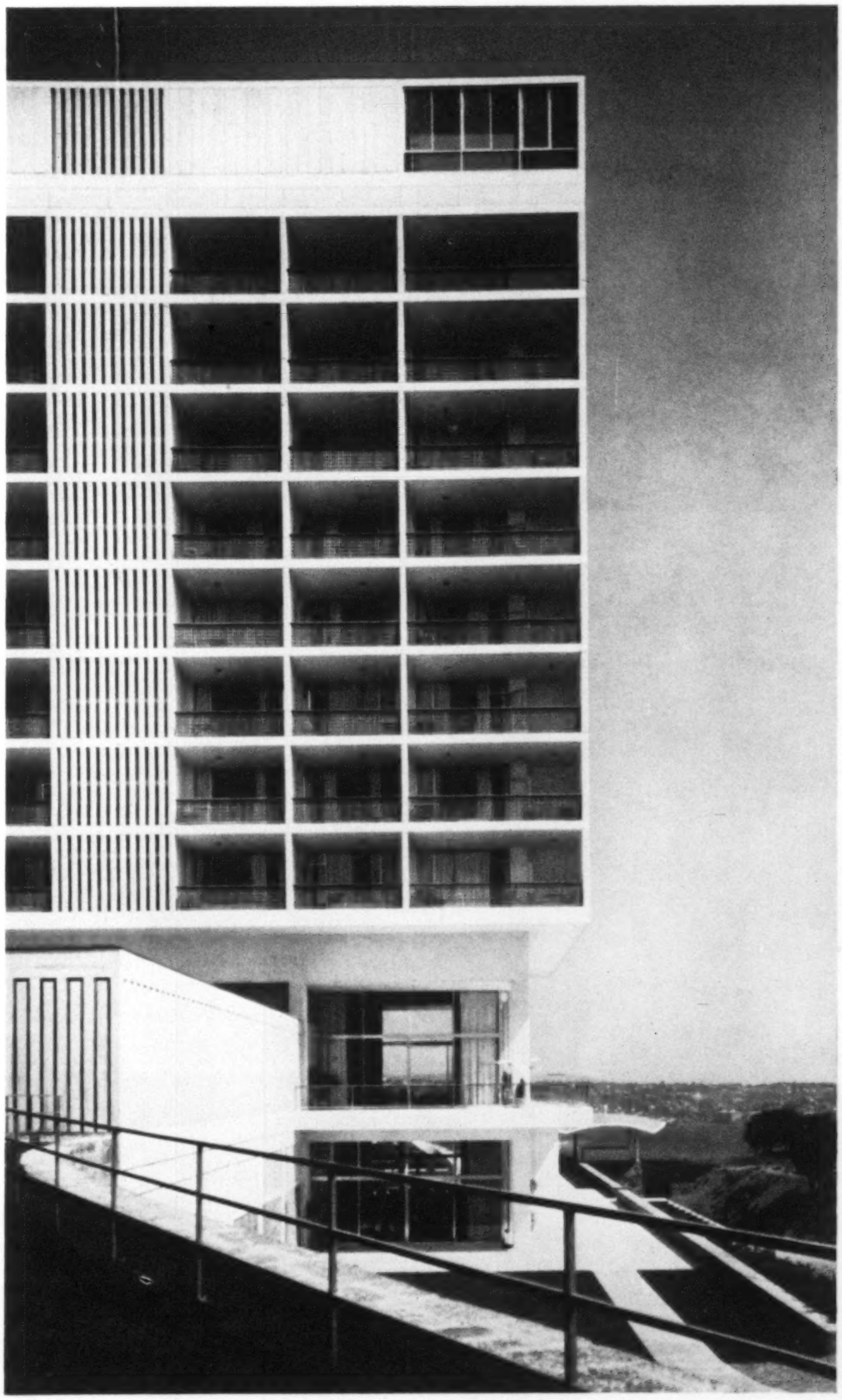
HOTELS

the last ten years

During the past ten years—in effect since the war—hotels have been built throughout the world which cater for new needs, operate in new ways, and must satisfy new conditions.

The hotel may be built at the insistence of the government—particularly in the case of a new nation anxious to have a symbol of progress and to attract business men and tourists. Again, air travel has both vastly increased the demand for hotel rooms, and has meant that hotels are being built near airports—outside towns on open sites. The sharp division between luxury upper-class hotels and the commercial hotels is breaking down. More travel means more comparison, and the expectation of higher standards by the traveller. The result has been considerable fresh thinking about the design of hotels.

On this and the following pages is a selection of the most interesting recent hotel buildings in many parts of the world.



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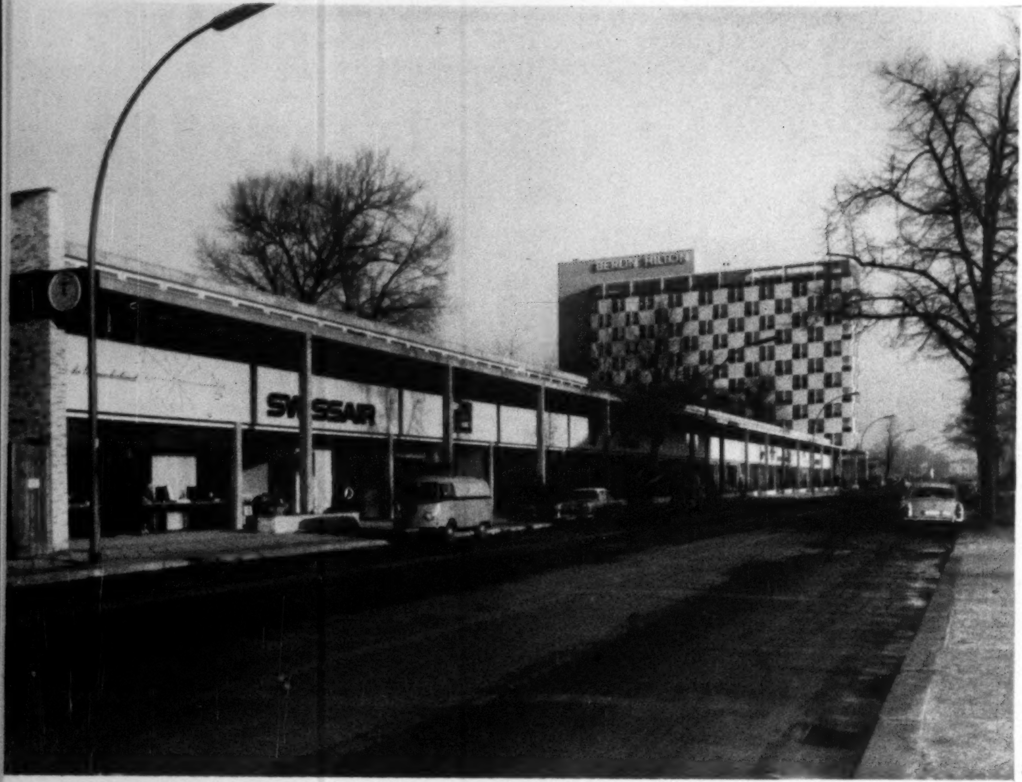
1, 2. *Istanbul Hilton, Istanbul. Architects: Skidmore, Owings and Merrill, associated with Sedad H. Eldem. This hotel, owned by the Turkish government, and operated by Hilton Hotels International on a 20-year contract, was opened in* 1955. *It has* 11 *storeys and* 300 *rooms and is in a section of a public park high above the city. The views from the hotel over the Bosphorus and the town have become a travel agent's legend, but the rigorously cellular elevations testify to an emphasis on function without which such hotels could not prosper, whatever their site.*



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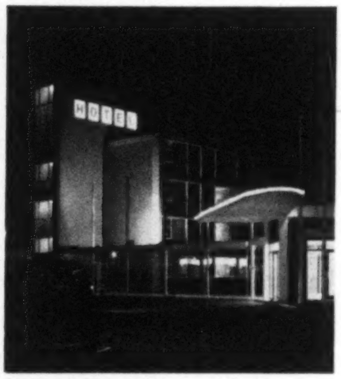
3, Berlin Hilton Hotel, Berlin. Architects: Pereira and Luckman (New York) and Schwebes and Schoszberger (West Berlin). Completed last year, this is Berlin's largest post-war hotel, with 327 rooms, four restaurants, and ballroom to take 1,100. The hotel is approached by the Hilton Colonnade, containing 24 shops with offices and exhibition space over.

4, Skyway Hotel, Heathrow, London. Architects: Fitzroy Robinson and Partners. Opened last January, this 160 room hotel is designed to serve short stay guests from London Airport. Special care had to be taken to insulate the building from aircraft and traffic noise.

5, Beverly Hilton, California. Architects: Welton Becket and Associates. Opened in 1955, this 450 room hotel is set on triple-wing plan, radiating from a central core. Considerable research into the planning of the hotel was made, and into the servicing, and the results have had a big influence on hotel design since.



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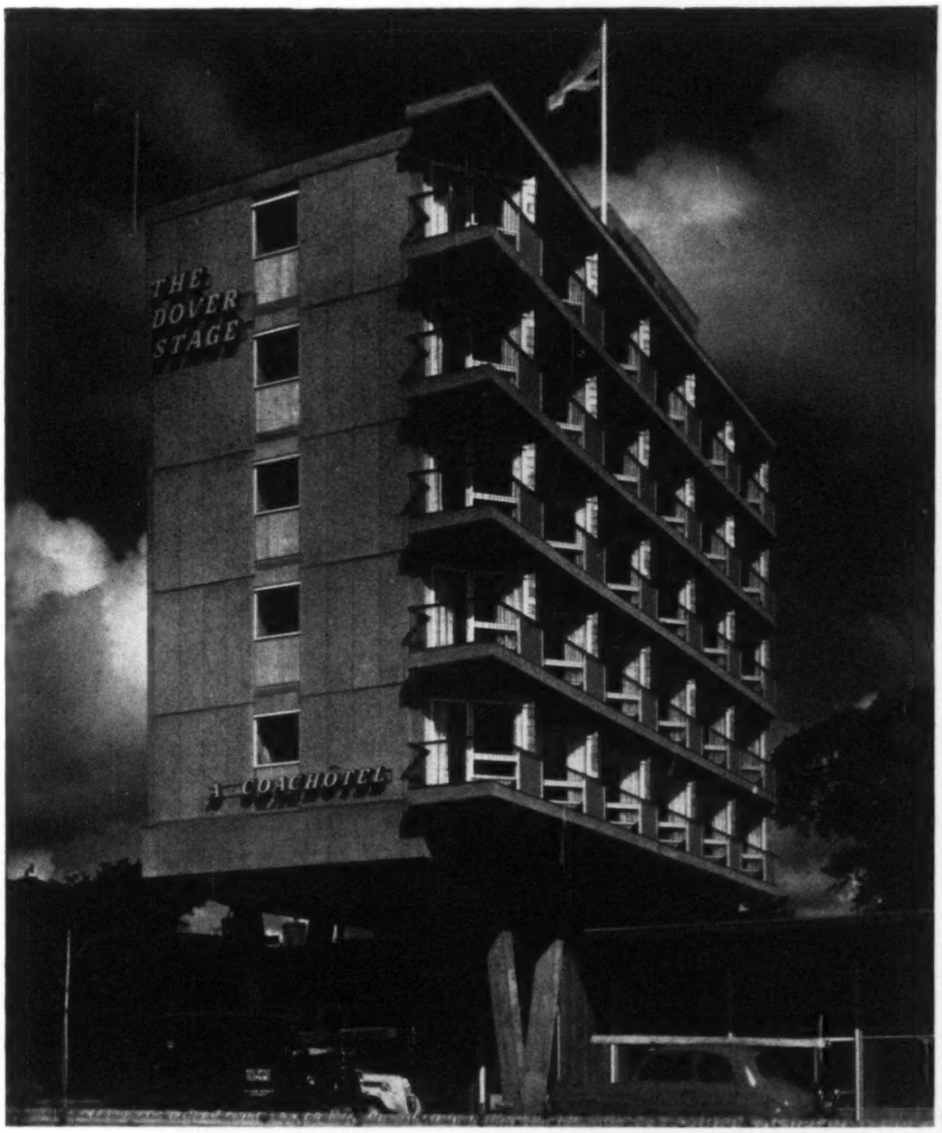
the last ten years

5

the BEVERLY HILTON



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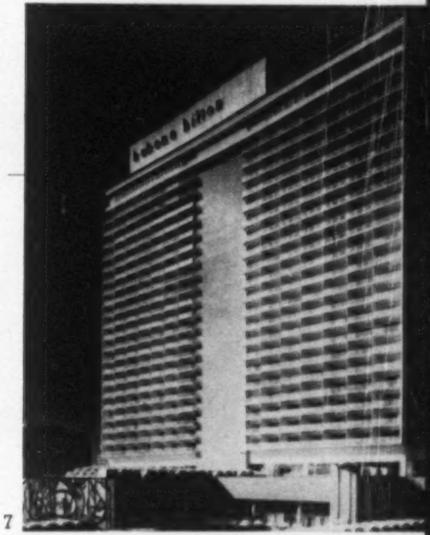
6, The Dover Stage, Dover. Architect: Louis Erdi. Even more of a staging port than the other hotels on these two pages, the Dover Stage was specifically designed to deal with one of the characteristic products of an affluent, travel-minded society—overseas coach tours.

7, The Habana Hilton Hotel, Havana, Cuba. Architect: Welton Becket and Associates. Opened in 1958, this 630 room hotel is sited in the main business area of Havana. Each bedroom has a private balcony over the Bay and city. The hotel is air conditioned throughout with local control in each room, and follows the normal Hilton pattern, both in operation (here Hilton advised on design and operates it for the owners) and in the attempt to infuse local character into the interior design.



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8, Motel Agip, Rome. The standard of tourist hotel design in Italy is particularly high—as this example from the Agip group, specialising in motels, which has begun to rival the Jolly chain in introducing advanced standards of service.

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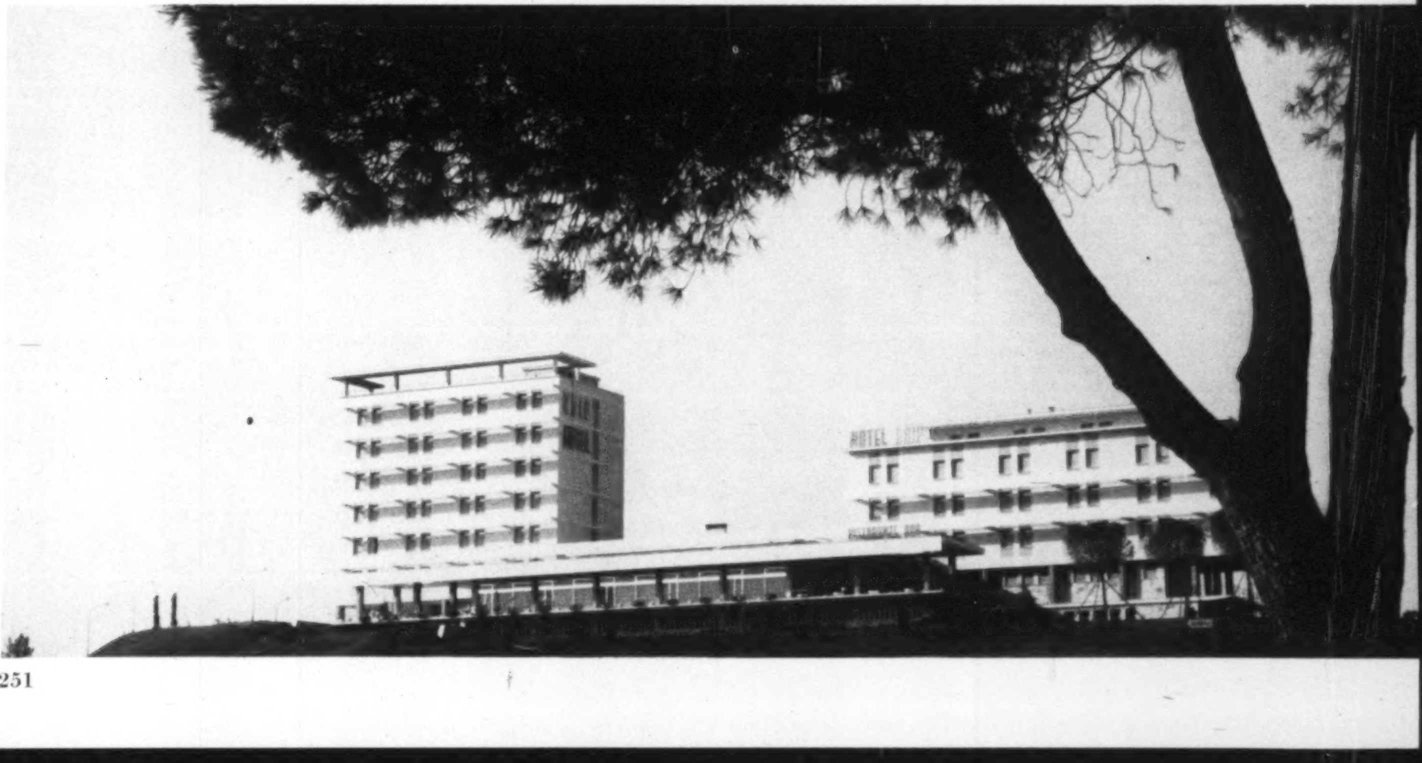

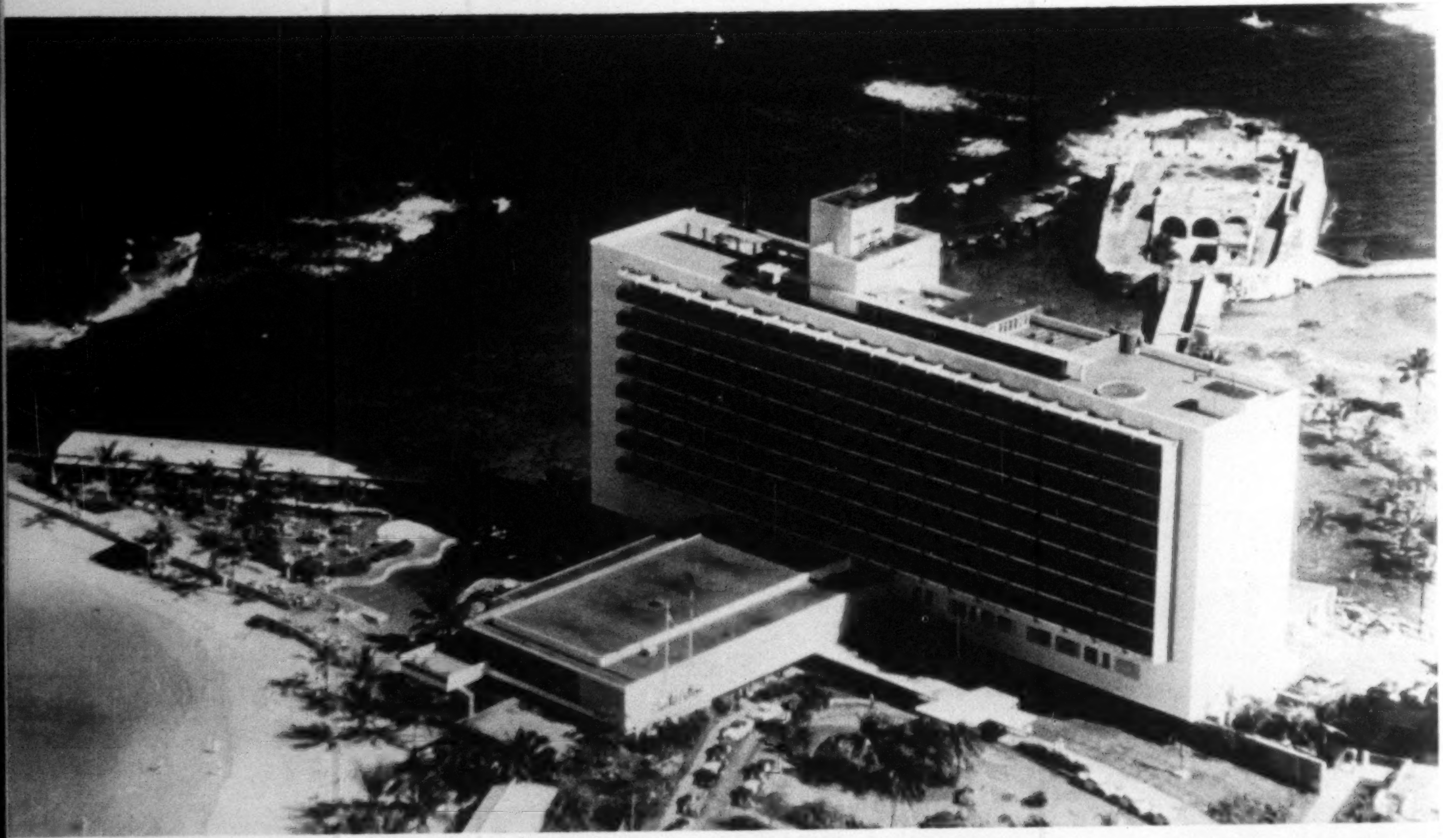

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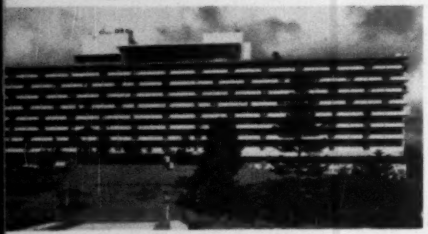

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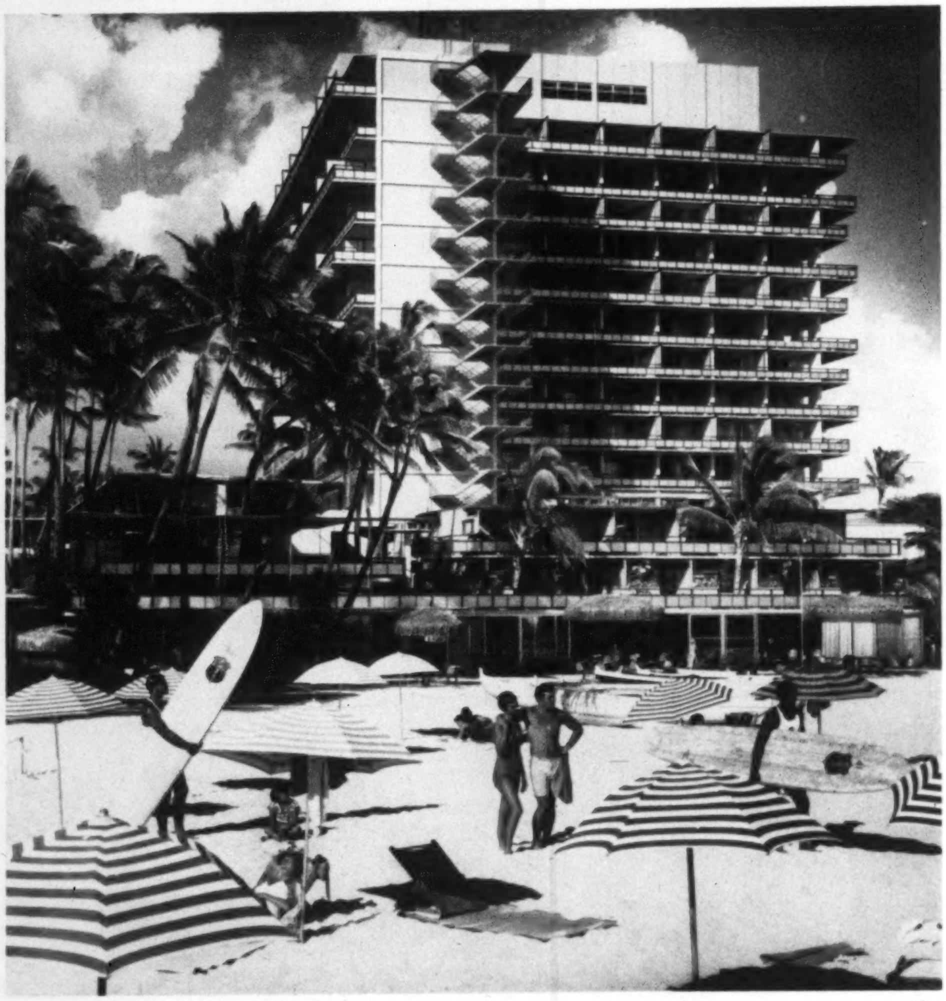
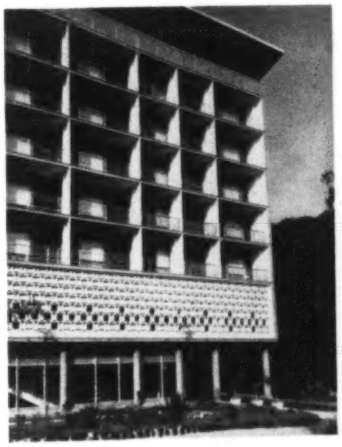


the last ten years

9, Caribe Hilton, San Juan, Puerto Rico. Architects: Toro, Ferrer and Torregrosa. Its site and its relation to the sea and the off-lying subsidiary buildings make this one of the archetypes by which the Hotel Fabulous concept is defined—the resort super hotel par excellence.

10, El Panama Hilton, Panama. Architect: Edward D. Stone. The hotel, completed in 1951, is sited some miles west of Panama City and near the airport which acts as junction between north and south American flights. Its special feature is the honeycomb design, substituting louvres for doors and windows, which allows the trade winds to pass right through the 271 rooms; thus, air conditioning is only required for the main public rooms, in spite of average year round temperatures of 80 deg.

11, Ocean Tower Hotel, Hawaii. The hotel forms the main building in the Hawaiian Village Hotels group, which includes a further small hotel, beach cottages and huts with a total of 700 rooms.



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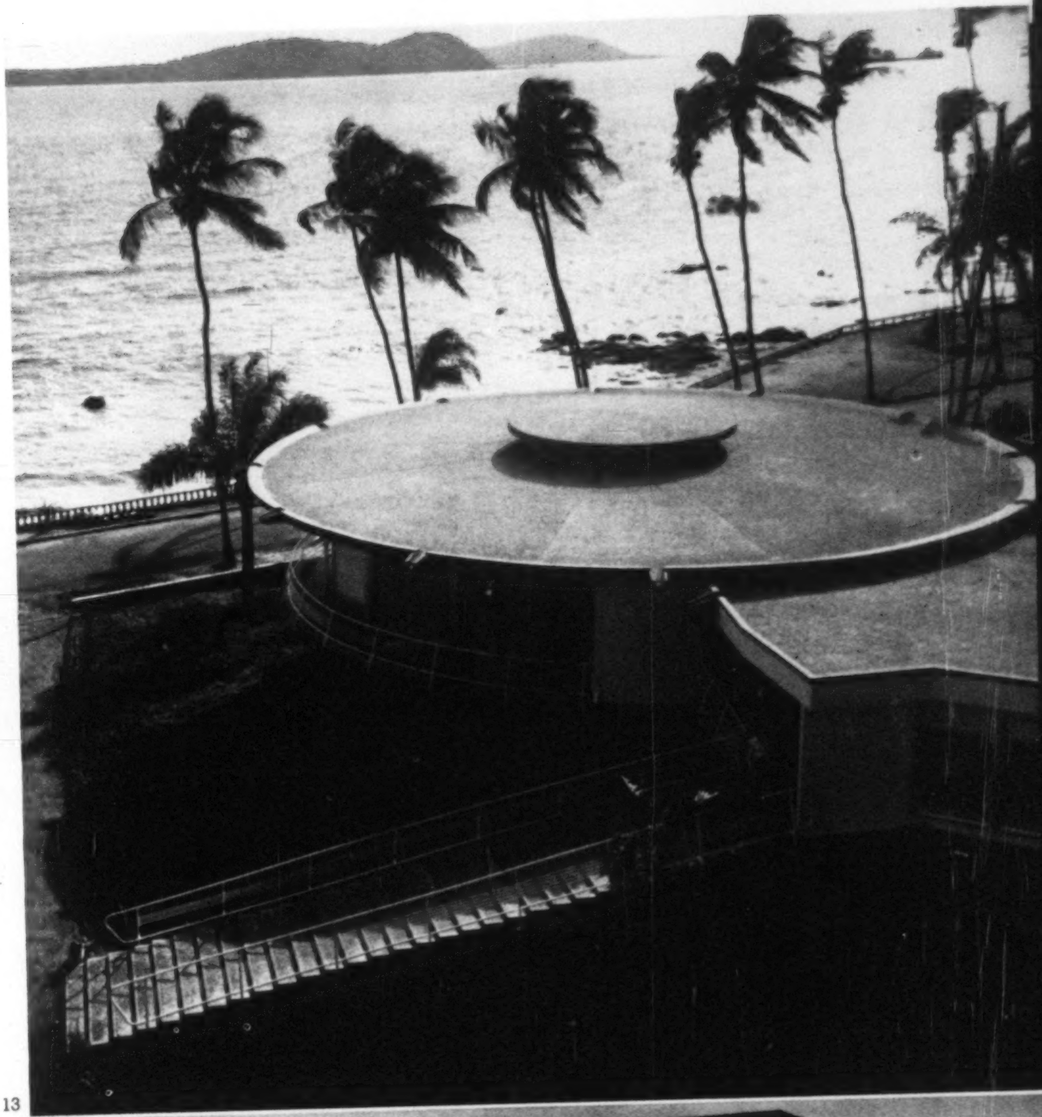

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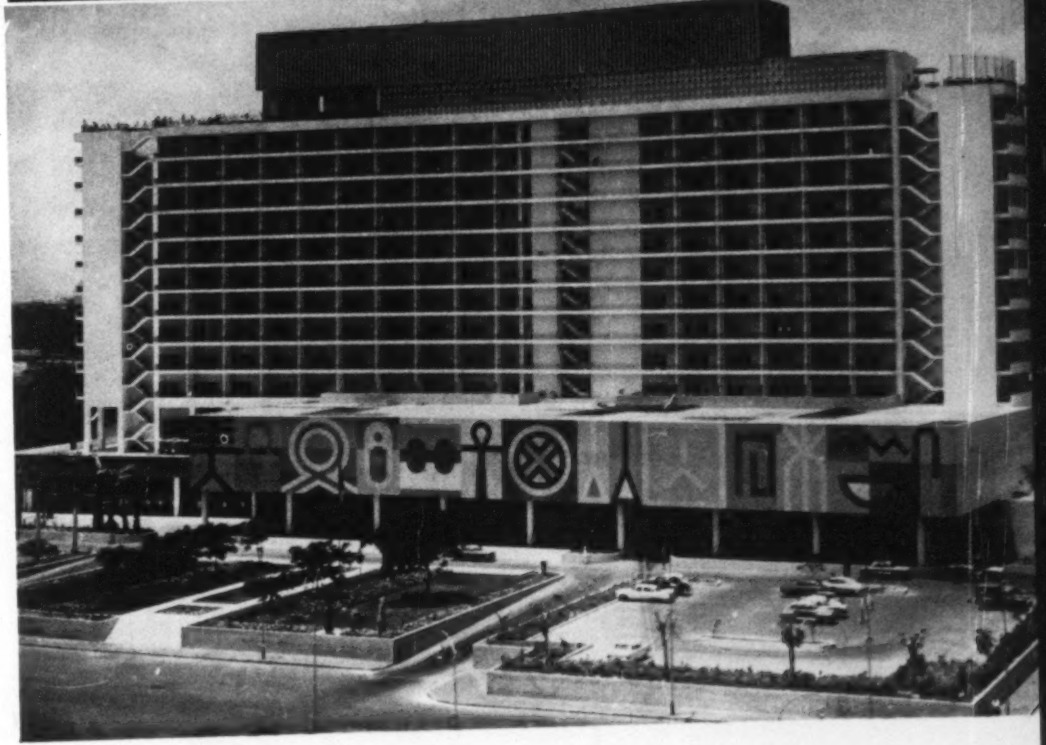

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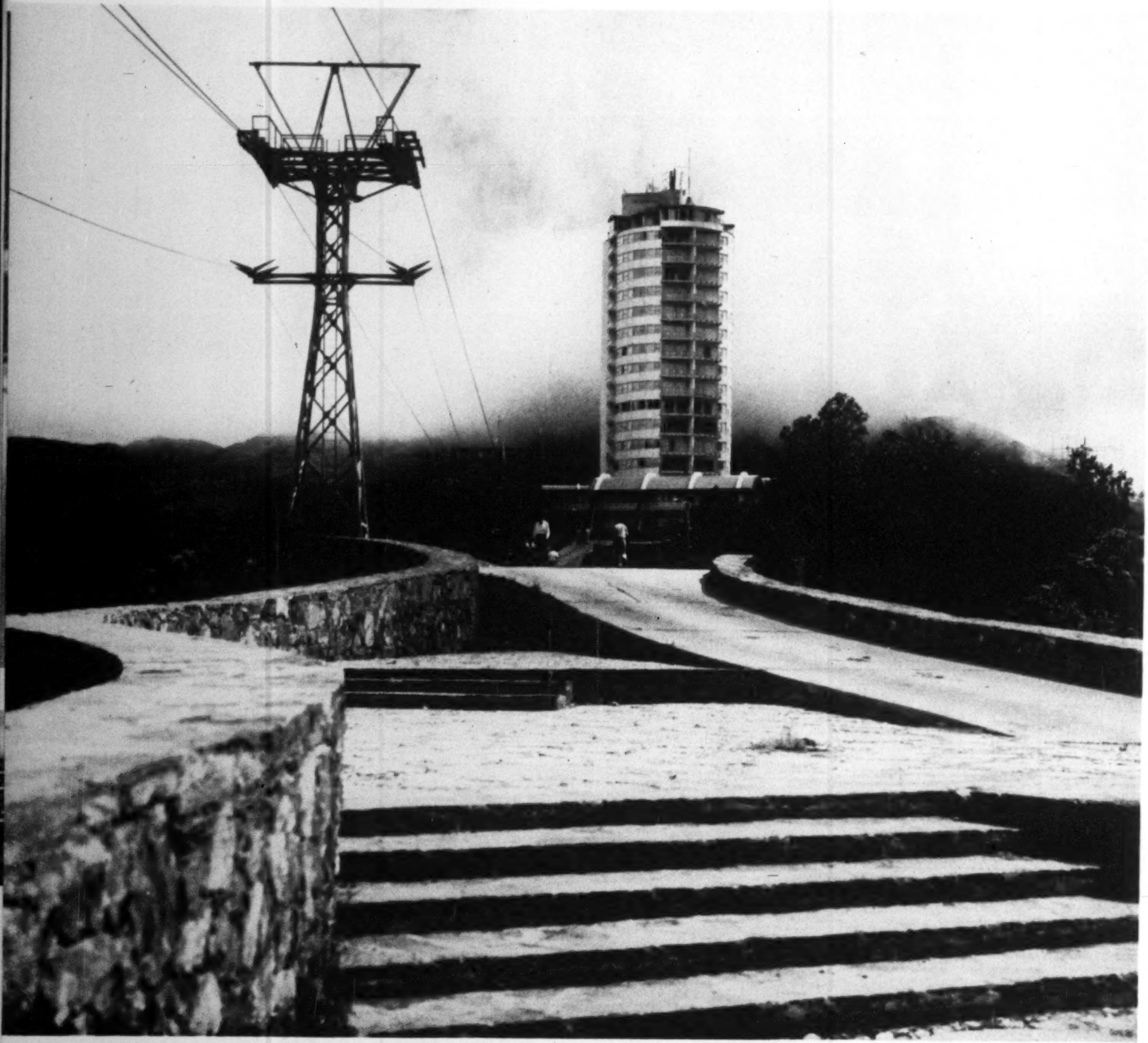
12, 13. *Hotel de France, Conakry, Guinea. Architects: Lagneau, Weill and Dimitrijevic. The hotel, opened in 1954, is one of the most interesting of the many new hotels built in Africa following the increase in air traffic and the development of national status. The hotel has five floors of bedrooms, each containing six double, eight single rooms and two suites. The aspect of the main elevation is placed to gain the full advantage of the prevailing wind.*
13. *The circular restaurant, set in front of the main building, seats 100 and is connected to the bedroom block with a linking unit including the bar. Throughout the hotel aluminium has been used considerably, as in the glazed and louvred hinged double doors to the circumference of the dining room.*
14. *Nile Hilton Hotel, Cairo, Architects: Welton Becket and Associates. Opened last year, this 400 room hotel is set on a 6½ acre site on the east bank of the Nile. To the east it faces the Citadel and to the west looks towards the Pyramids. The building is owned by Egyptian investors, and is operated by Hilton on a 20-year lease. The main bedroom block, 200 feet high and capped with a precast concrete grille, is in the shape of a flattened V on plan, with shops and lobby on the ground floor and the main public rooms on the floor above. On the roof are restaurants and bars. Dominating the entrance elevation is the world's largest mosaic mural—280 ft. by 25 ft., based on Egyptian motifs.*



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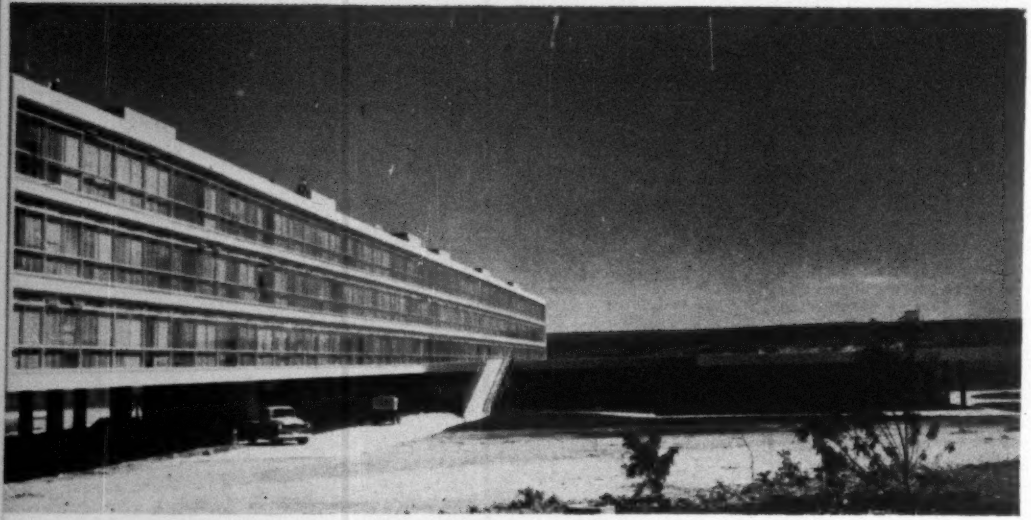

16

the last ten years

15. Hotel Humboldt, Caracas. This recently completed 14-storey circular reinforced concrete hotel stands 7,000 feet above sea level with views over the Caribbean and the surrounding country. The circular form was adopted to make the most of these views, and the only approach to the hotel is by a cable railway. There are 70 suites, which all contain a sitting room, bedroom, dressing room, bathroom and private balcony. The public rooms are set clear of the bedroom tower.

16. Palace Hotel, Brasilia. Architect Oscar Niemeyer. It has played a vital role in handling the conferences and visits that have helped to stamp on the public mind the image of the new capital.

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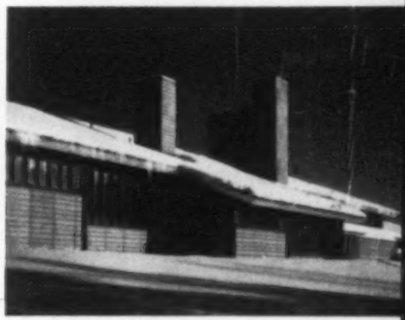

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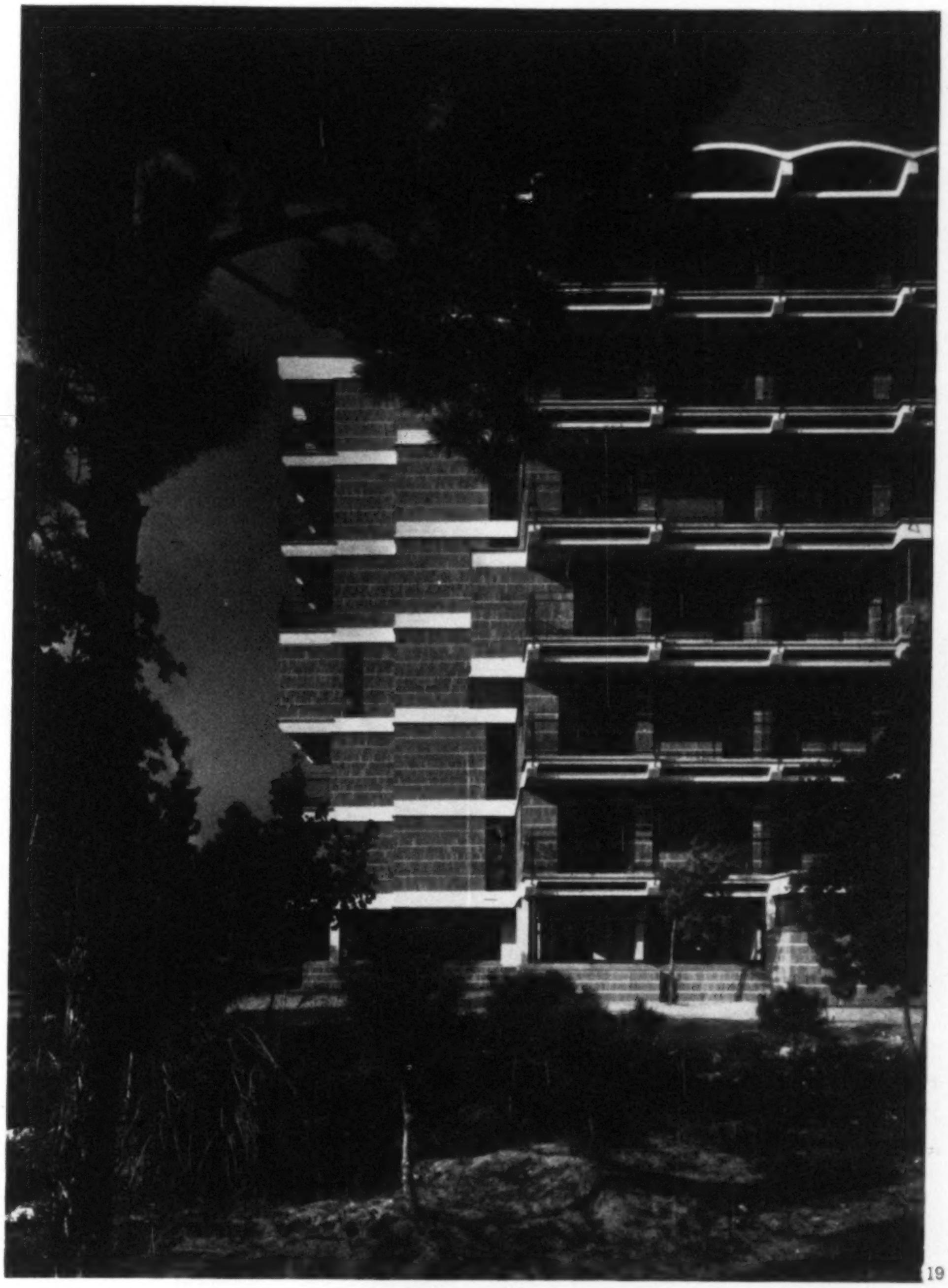
17. Laponia Hotel, Lapland. Architect: Ole Helweg. A simple wood-construction hotel, used as a base for walking, climbing and winter sports.

18. Hassho-Kan Hotel, Nagoya, Japan. Architect: Sutemi Horiguti. One of the beautifully designed new hotels in Japan, set on a wooded sloping site. The structure is in reinforced concrete.

19. Casa Albergo, Lignano Pineta, Italy. Architect: Gianni Avon. The elevations are strongly articulated by the open ducts formed in the floor thickness. These permit natural ventilation in the floor, which both keeps the rooms cool and acts as a sound barrier between storeys.



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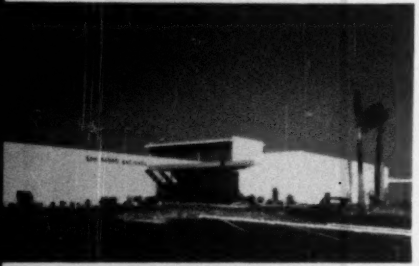
20. Island Hotel, Tresco, Scilly Isles. Architect: John Strubbe. Completed earlier this year, this hotel is of simple wood construction with robust detailing, providing unsophisticated holiday accommodation. Like the others on this page, it accommodates itself to its surroundings, instead of dominating them, Hilton-style.

21, 23, San Pedro Hacienda Hotel, California. Architects: Richard Neutra and Robert Alexander. This hotel is set in a fifty-acre site, which includes a golf course, and acts as a community centre for the district as well as a normal holiday hotel. The 80 rooms are arranged in groups, placed down the slope and reached by a driveway which allows each guest to park his car behind his own room. Each has a private patio with a view over the sea. The groups have been arranged so that those behind can see the sea over the roofs of those in front. In addition to the bedroom groups there are several public rooms.

22, Hotel Kowaki-En, Hakone, Japan. Architect: Junzo Yoshimura. This 164 room hotel is set on an undulating site. In the foreground are the approach road and swimming bath which is supplied with hot water from a nearby spring. The hotel also includes sports rooms and a turkish bath.



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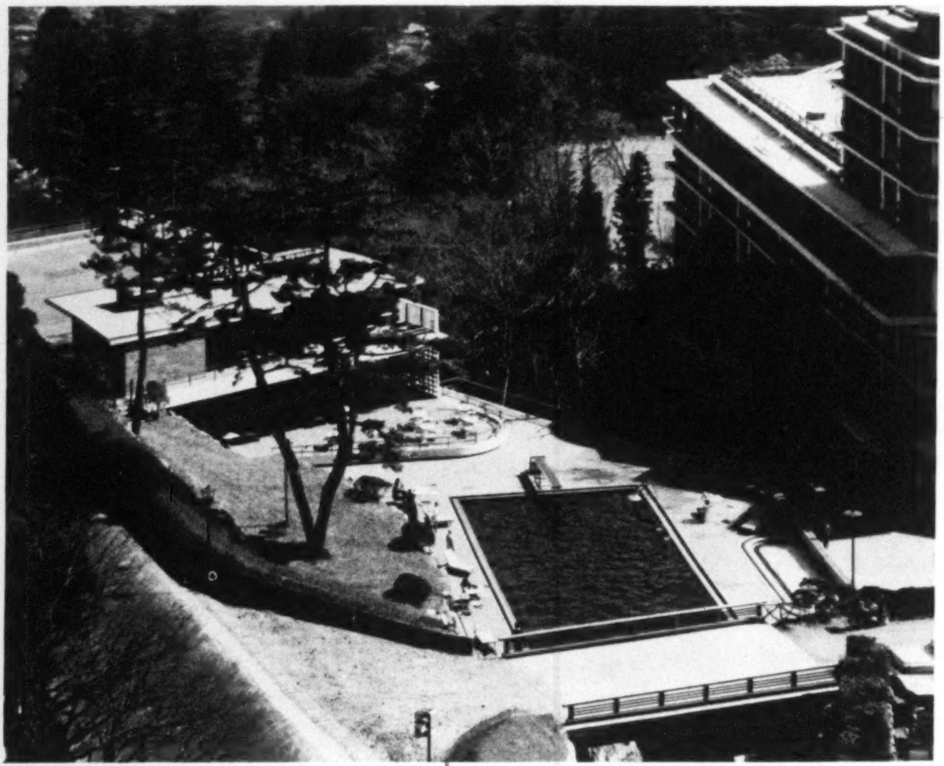

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the last ten years

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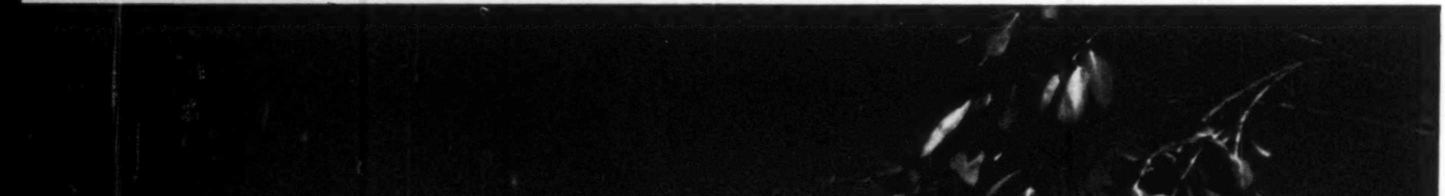

24. Grand Hotel, Osaka, Japan. Architect: Takenaka Komuten Co. The new Asahi building includes this hotel, offices, banks, broadcasting and TV studios, a large concert hall, garages and a heliport on the roof. There are two basement floors with 13 storeys above. When built this was the highest building in Japan. The entrance leads to the hotel floors which occupy a full vertical section of the building. There are 368 rooms (667 beds). The elevation is curtain walled and the infill panels are in aluminium.

25. Hotel Nikko, Tokyo. Architect: Yoshinobu Ashihara. The hotel is in the centre of Tokyo on a corner site. There are 112 rooms, all with private bathrooms, and there is a restaurant on the roof under cantilevered eaves. The block is constructed in two-floor units supported on perimeter beams which decrease in depth as the building rises. All services are run within the depth of this beam. The curtain walls are faced in charcoal grey porcelain enamel steel plates.

24

朝日新聞
HOTEL OSAKA GRAND

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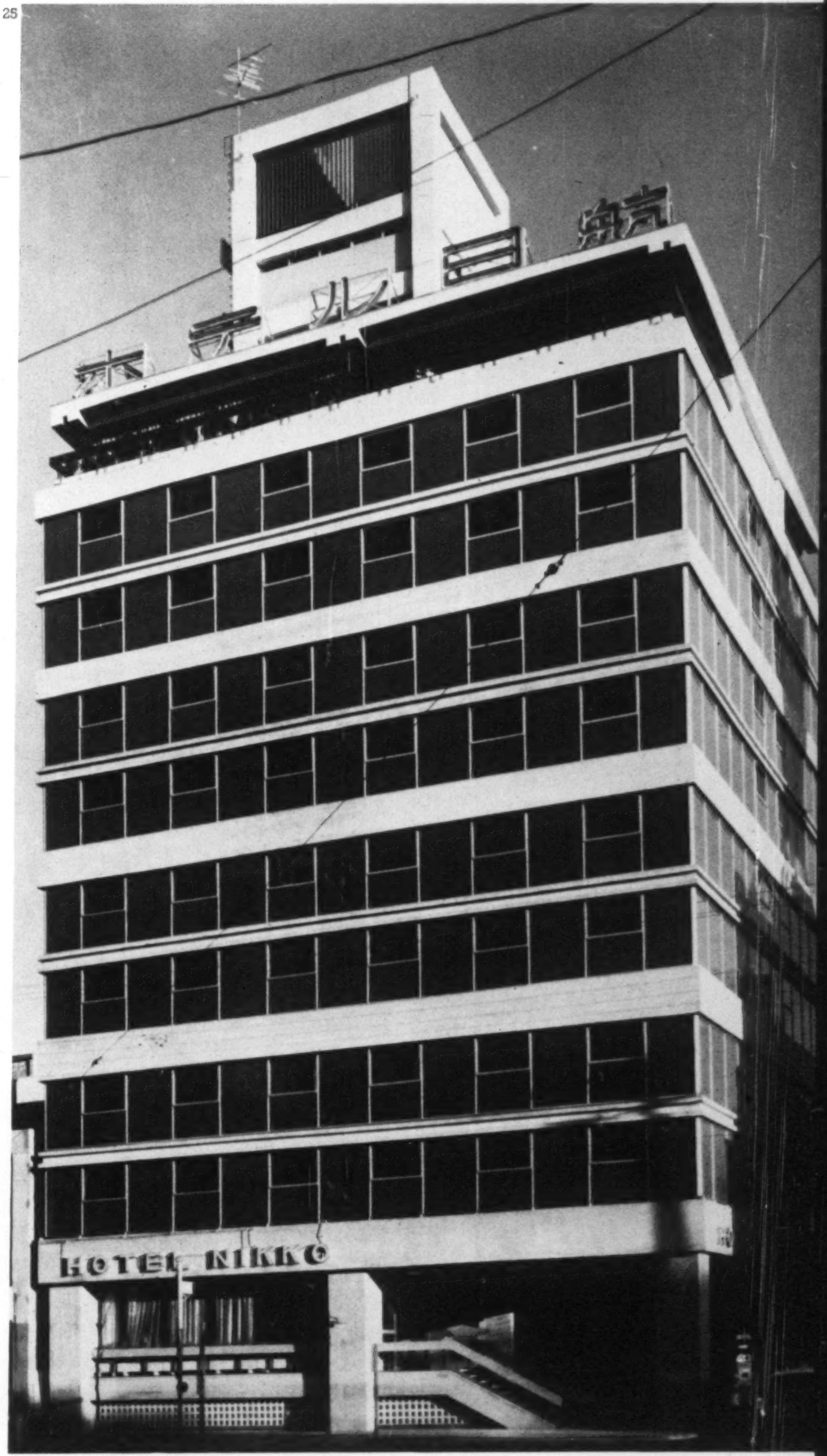

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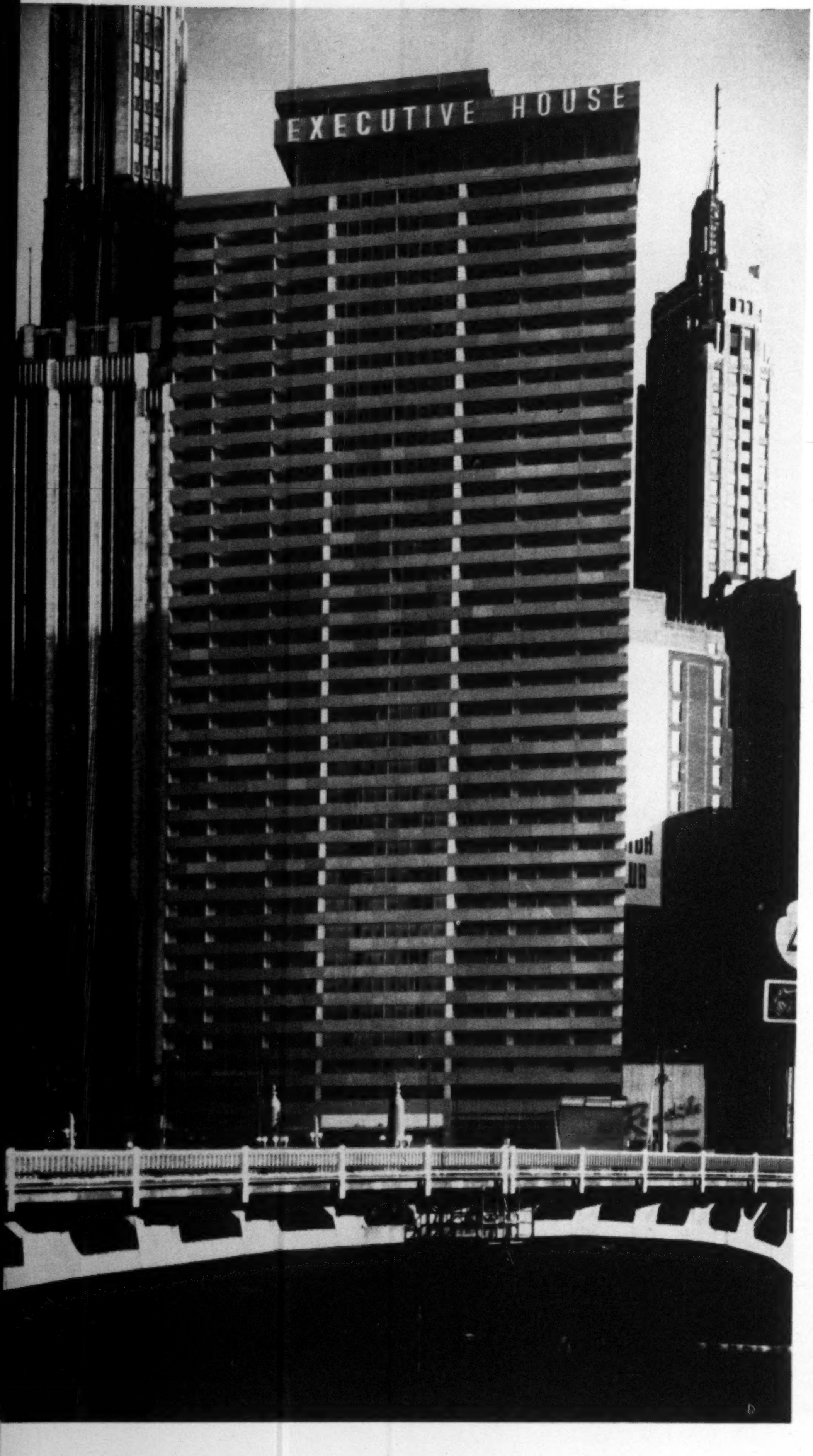

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26. Executive House, Chicago. Architect: Milton M. Schwartz and Associates. This 40-storey hotel, started in 1957 and completed in December, 1958, has 488 rooms available for short-stay or long lease letting. The 'studio units' are 20 ft. by 12½ ft. and the suites have sitting room, bedroom, kitchenette. Most studios and all suites have balconies. Also included are restaurants, bars and a 200 car garage. The building is 371 feet high and is the tallest reinforced concrete building in the USA. Four feet high steel banding is taken round the perimeter of the building at floor level with windows above to the centre section and balconies behind to the sides. Floor to floor height is 8 ft. 10½ in. and the plan is set on a 4 ft. module. The columns are spaced 8 ft. and 16 ft. transversely and 20 ft. longitudinally.

27. Statler Hilton, Dallas, Architect: William B. Tabler. This is a 20-storey, Y-shaped building with 1,001 rooms, a huge ballroom, night club, 17,600 sq. ft. of shops and 10,500 sq. ft. of club premises. The hotel opened in 1956, taking 2¼ years to build. Apart from its sheer size, the hotel is of interest for the great care that went into it considering the services and the ways in which the vast public areas could be subdivided as required for different types of function. The reinforced concrete columns are spaced well back from the outer wall line which is faced in aluminium.

28. Sheraton Hotel, Philadelphia. Architects: Perry, Shaw, Hepburn and Dean. Opened in 1957, this hotel has 21 storeys and 900 rooms, with an 800 car garage. On the roof the service structures have been formed into a species of abstract sculpture, with functional-traditional striped and banded paintwork.

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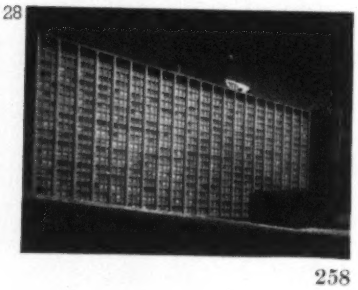

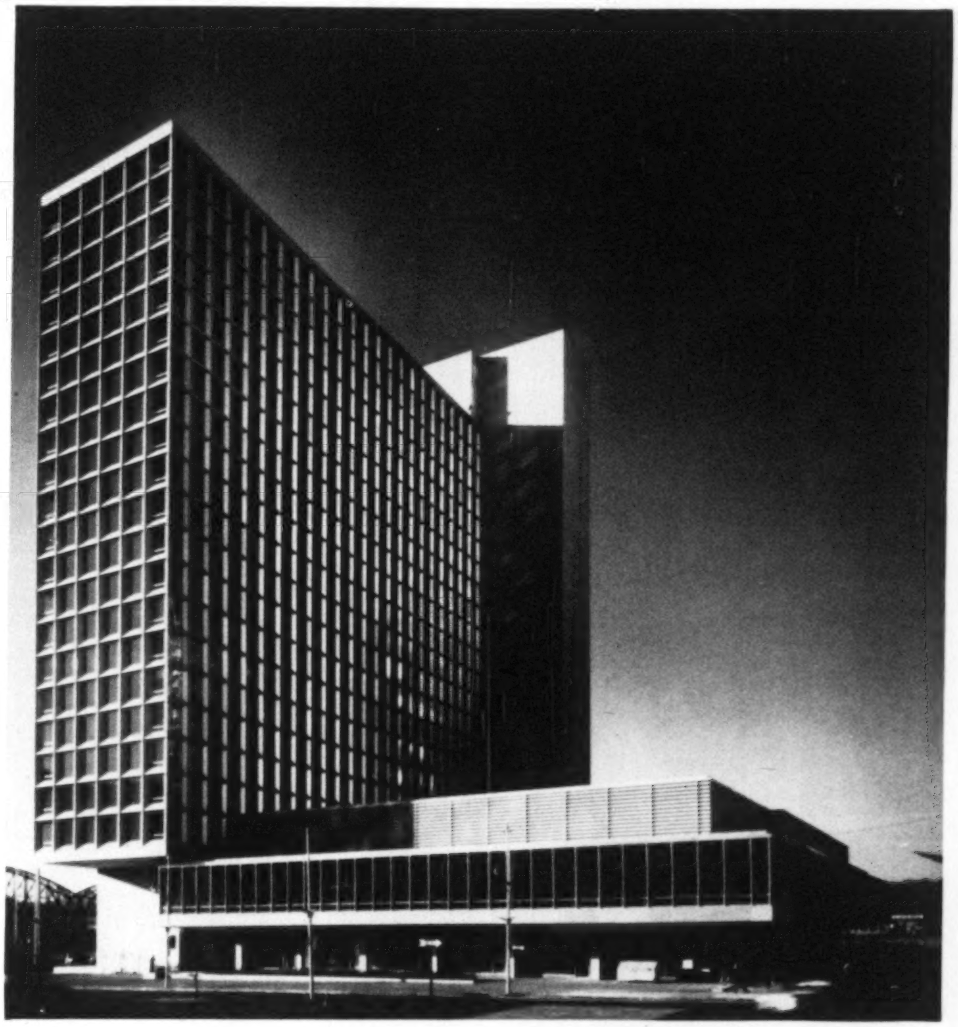

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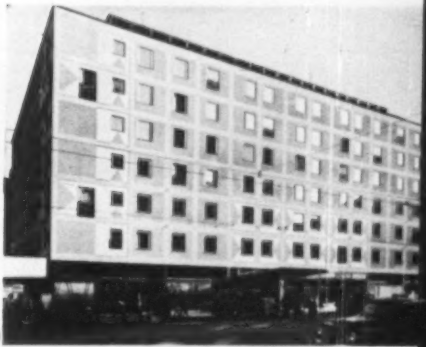

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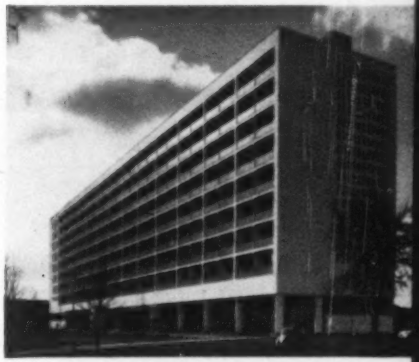
29, Pittsburgh Hilton Hotel, Pittsburgh. Architect: William B. Tabler. The hotel tower is 24 storeys high, and is supported by 20 columns, without exterior load-bearing walls. The hotel is completely air conditioned, has 800 bedrooms, and has one of the world's largest ballrooms, capable of seating 2,000 persons at a banquet.

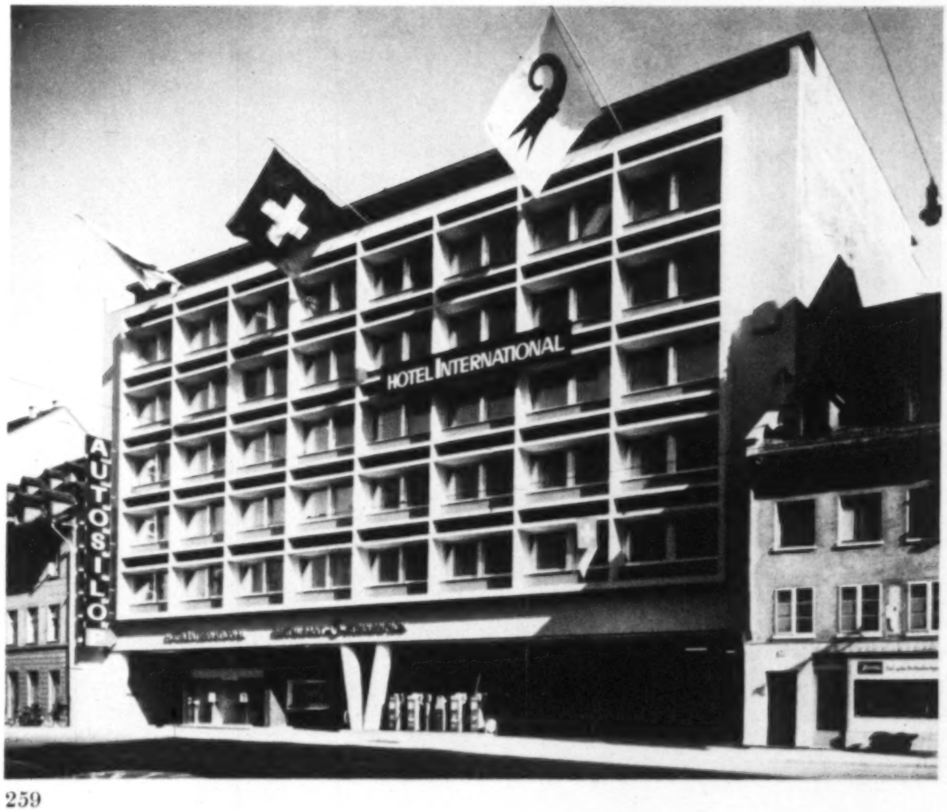
30, Hotel Malmen, Stockholm. Architect: Georg Varhelyi. This hotel is 11½ storeys high, of which 3½ storeys are underground. It has 288 bedrooms — approximately the same number as the Westbury Hotel, London—and these are on six floors. Of these, 158 have an ordinary bed and a reversible sofa, thus being capable of serving one or two people. The chief consultant architect was Sven Wallander, and Carl-Axel Acking was responsible for the interior design.



31

31, Amelia Earhardt Hotel, Weisbaden. Architects: Professor Herbert Rimpl, and Horst Niessen. The eight-storey building has 400 rooms with each room capable of being used as a single or double room. All the suites have their own sitting room, kitchenette and bathroom and balcony.

32, Hotel International, Basle. Architect: Marcus Diener. The block also includes a parking garage, which—as indicated in Michael Brawne's article in the August AR—is rapidly becoming an essential hotel provision.



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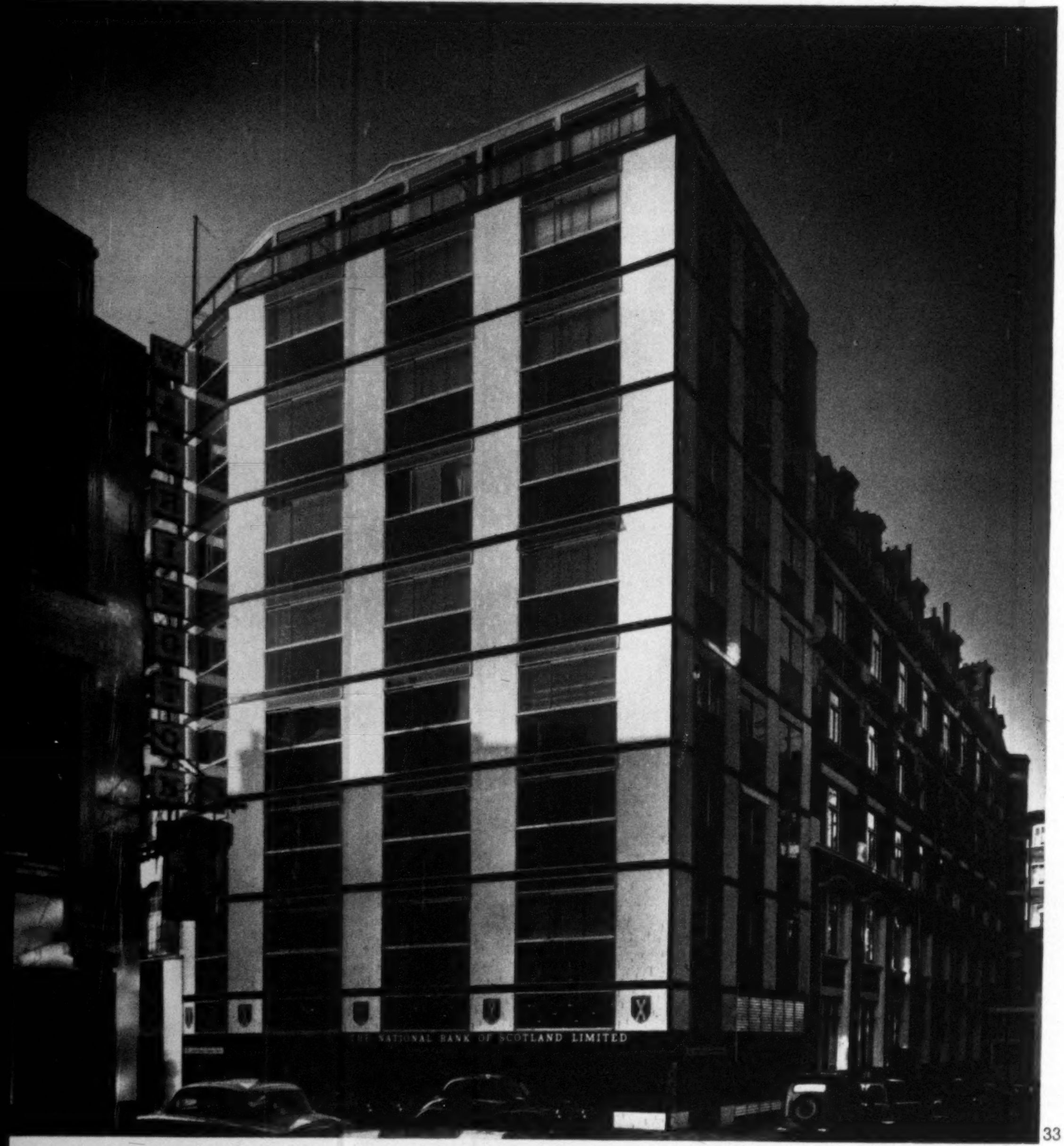


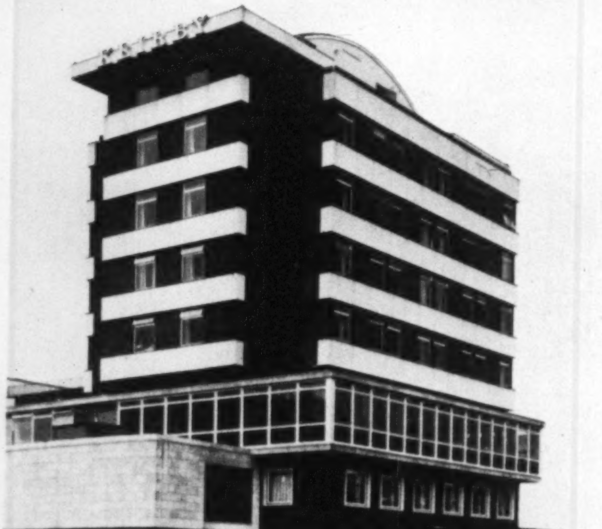
33

33, Extension to the Washington Hotel, London. Architects: Katz and Vaughan. It provides 53 additional bedrooms (all with bathrooms), lettable space at ground level, a revised hotel entrance, and penthouse suites on the roof. The reinforced concrete frame is faced with glass mosaic and windows which stretch from wall to wall in the bedrooms.

34, The Keirby Hotel, Burnley. Architect: M. Hubbard Ford. Completed this summer, this hotel has 46 rooms (38 single and eight double) and will cater for business men and tourists travelling to the North. The eight-storey building is brick faced and includes a ballroom, and public bars (in foreground).

In any survey of recent hotel building in Britain mention should be made of the Leofric Hotel, Coventry, completed in 1955 with approximately 100 rooms and considerable public spaces. Its siting does not permit a satisfactory external view and that is the only reason it is not shown here for it remains one of the few worthy examples of a new hotel that have been built in Britain since the war.

34



HOTELS functions and organization

A hotel is an amalgam of industrial and domestic architecture, and it is in the serving of the one in terms of the other that success or failure lies. Contrasting functions and scales must be given a comprehensible organization.

The public notice the quality of staff service, the food and the accommodation provided—in that order. The architect can provide the facilities wherein the first two can happen: he has far greater influence over the third.

In terms of accommodation the guest will remember the bed first. After this will come miscellaneous things—mainly ones which display some thoughtfulness on the part of the hotelier (or the architect)—drying rails for nylons, a convenient dressing table, and good bedside lighting. Further, the guest will notice if there is *not* good sound insulation, good central heating, and really hot water.

For the fact is that while the average guest will happily spend the day visiting thatched cottages and second best beds, exploring olde curiosity shops, and being cheated on the fair ground, he will not be amused by 'quaintness' in the hotel. While guests may be willing to enjoy a small amount of stage setting in the interiors (a matter discussed later) they will brook no interference with the fundamentals of food, light, heat and noise—and why should they?

The fact that the user of his building is more concerned with the temperature of his soup and the resilience of his bed springs than with the quality of the architecture should not depress the hotel architect any more than it may do in respect of any other building. His job is to create a building which may operate efficiently and economically for the hotel owner, which will satisfy the public who use it.

Hotel Building

There is a danger when considering any building type in isolation in suggesting that it has radical differences from all others. In more ways than not, hotel building is similar in construction to a block of offices or flats. The method of design will follow the pattern of brief, planning and adjustment common to any architectural problem. However, there are certain aspects of hotel design arising from the nature of the requirements which should be mentioned.

Hotels and offices, similar in many ways, differ principally in two particulars. Office floors will be designed with clear floor space which can be subdivided by moveable partitions as required by the eventual occupier. In the case of hotels, a large number of separate small rooms will be required as bedrooms from the outset, and adaptability is seldom a requirement. The number of bedrooms will have been an essential factor in the assessment of the hotel's success before building was ever started. This gives the hotel block a cellular formation which may well guide the structural form adopted—a matter discussed later.

Further, hotels differ from offices and all other buildings in the sheer amount of plumbing and services required to a large number of individual outlets. In this their nearest equivalent are hospitals. It is these large arteries of plumbing which will form the major problem to the architect—and the way in which they will disgorge from the bedroom block through the lower public rooms.

Hotels have unique 'traffic' problems. Fifty people may arrive by airport bus at the entrance at the same time. There must be facilities for their registration, and for getting to their rooms: also off-loading their baggage, handling it at the entrance, and moving it to their rooms must be worked into a confined but publicly exposed area. Again there must be separation of lifts and facilities for staff and guests.

These differences between hotels and offices make it impracticable to design a hotel which could easily be converted into office space should the hotel fail. The possibility of later conversion is often considered by building owners when assessing the risks that will face their hotelier-lessee. But the transition is costly in wasted plumbing, and the hotel cannot be designed in any other way.

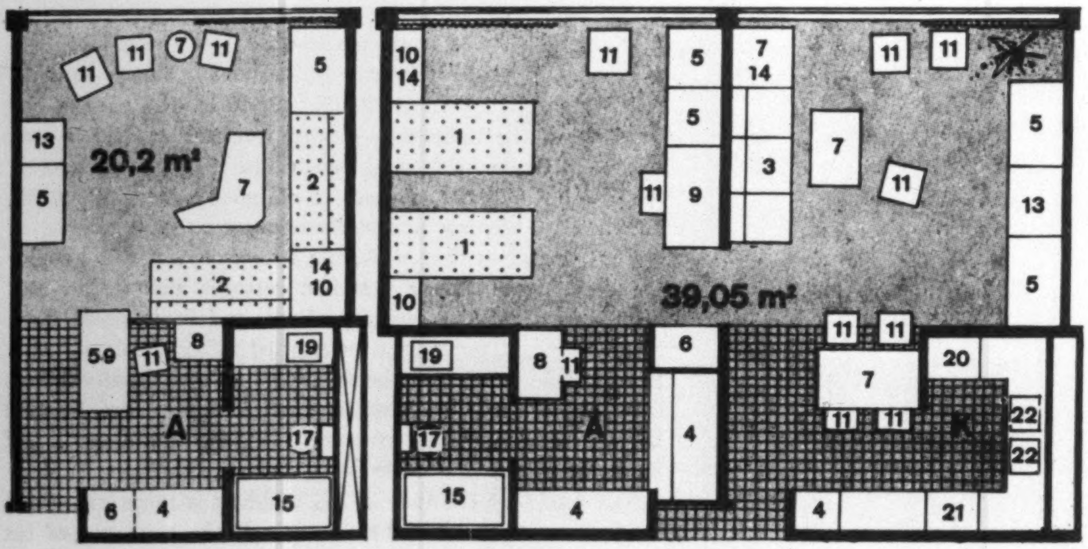
Siting

The siting of a hotel is conditioned by many factors. The choice will be a compromise between what land is available, the cost of land, the 'character' of the neighbourhood, the chance of the hotel fronting on to a well-known street, the view, the proximity of airport and other transport, the scope for the inclusion of shops, the chances of attracting conventions and passing trade, traffic congestion and town planning regulations.

In weighing these factors it is economic rather than architectural considerations which will decide. For example, even if the cost of sites on Piccadilly and Earls Court were roughly comparable, it would be possible to charge at least twice the amount for bedrooms in the Piccadilly hotel. Again, there is a very considerable advantage in a hotel being located on a well-known street. (Thus the Westbury, London, with entrance and 175 ft. frontage on to Conduit Street, and 65 ft. elevation to Bond Street, gives its address as Bond Street.)

For a hotel built on an open site, considerations of aspect, prevailing wind, direction of main approach and staff entrances will predominate, but in the case of a hotel built

1, bedroom suite, left, and luxury suite, right, to current US standards—both from the Beverly Hilton and designed to fit into the same module, not only of structure, but also of bathroom and service duct. In the luxury version the second bathroom/service module becomes a kitchen/dining unit.



A, dressing room
K, kitchen
1, bed
2, studio couch
3, settee
4, wardrobe
5, chest of drawers
6, luggage rack
7, table
8, make-up table
9, desk
10, bedside table
11, chair
12, bar
13, TV and radio
14, telephone
15, bath
16, shower
17, w.c.
18, bidet
19, washbasin
20, refrigerator
21, cooker
22, sink

within the existing town, the architect will have to accept the site as he finds it. He must ensure that there is drive-in space to take cars and taxis clear of the main road, and room at the rear for deliveries. The bedrooms should be placed to get the best view, and for this reason it seems the greatest pity that the proposed Park Lane Hilton on Park Lane, London, designed with bedrooms in a Y-shaped tower, has only the windowless foot of the Y facing the park. There will always be an advantage to a hotel being centrally placed within walking distance of the town centre, but the fact that guests arrive by car or taxi, from airport or station, allows greater freedom of location, and has broken the tyranny of hotels having to be near railway termini.

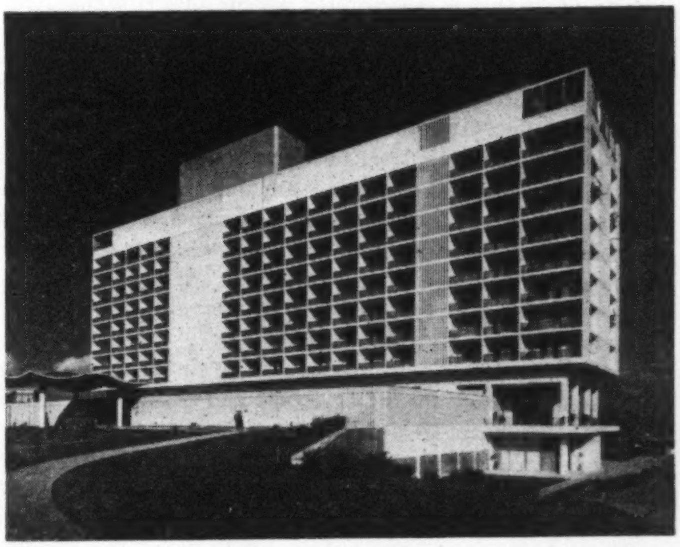
Block Planning

The accommodation required by a hotel splits into two main parts—bedrooms and public areas.

The bedrooms must be placed, particularly in a town, well above ground level, probably not lower than 3rd floor, to avoid disturbance from noise. The nature of the services and the cellular quality of the accommodation clearly suggests that the bedrooms be carried up in vertical blocks. In contrast the public rooms (lobbies, bars, dining rooms and so on) requiring access from ground level will form themselves into a horizontal block. A complication will arise over the interruption of the public rooms by the structural framework supporting the vertical block above and so the larger public rooms, which need clear spans, should be taken clear of the vertical block. The area under the vertical block can be utilized for lift lobbies and small rooms. The height of the bedroom tower block may be affected by considerations of national (or local) prestige, or by a desire to gain maximum cross ventilation. There may also be an advantage in designing the upper bedroom floors so that they can be completely shut off when the hotel is relatively empty (as at The Dover Stage). The way in which these broad principles are interpreted will depend upon the accommodation required and the nature of the site.

Local conditions may also require additional accommodation to that mentioned above. For example, both in Africa and the Caribbean, hotels may require groups of separate chalets in which families can live. In developing areas these chalets serve as temporary accommodation for the European or American employee for whom there is no permanent house available. The chalet will be serviced by the hotel where meals will be taken.

2, the Istanbul Hilton remains a post-war classic because it exemplifies practically every leading feature of the modern hotel-type. Here, the contrast between domestic and public scale, the cellular and the spectacular, is brought out by the contrast between the regular grid of the façade and the gold-mosaic roof-top structure.



Structure

This survey cannot hope to deal fully with the various structural problems involved in hotel design which in any case differ little from those of an office block or flats. However, certain particular points should be mentioned.

The width of each unit of the structural module adopted for the bedroom block will depend on the sum of duct + bathroom + entrance lobby + possibly cupboard. Across the section of the block the structural columns may fall in the outer wall-line, or be set back within, on the line of the bathroom or corridor. This in turn will be affected by whether the block has a central corridor with bedrooms on both sides or rooms to one side only.

The sum of duct + bathroom + lobby will usually work out at about 11 ft. 6 in., which gives a column spacing of 23 ft., assuming two rooms per bay. This might appear to restrict the provision of variety of room size, but in fact many hotels want to have up to 80 per cent of their rooms as small double studio type rooms. At the ends of bedroom wings rooms can be taken across the end and formed into bedroom and sitting room suites.

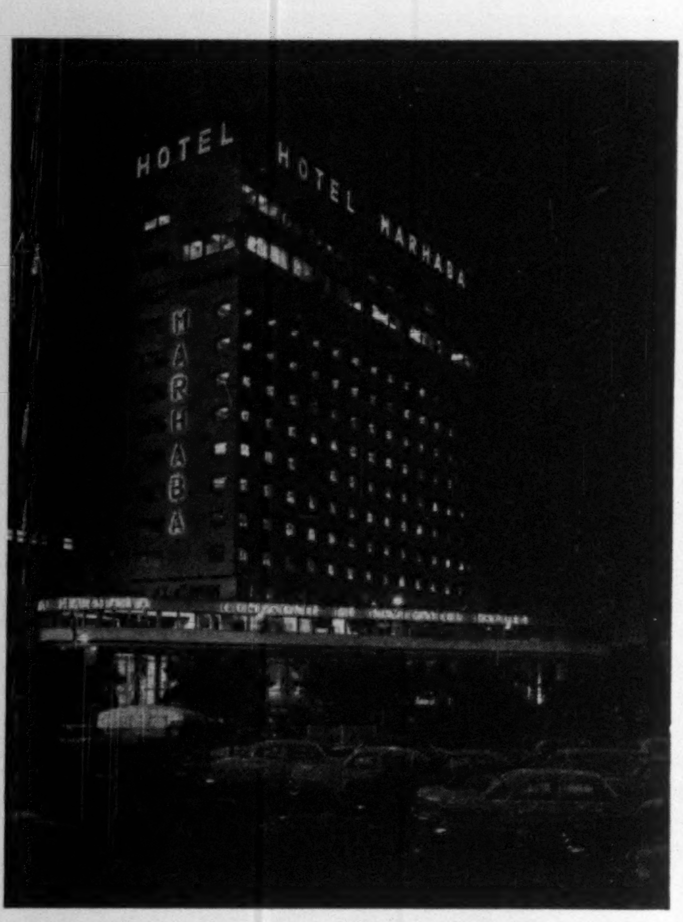
As an alternative to the normal beam and column grid, the cellular nature of the bedrooms blocks suggests a reinforced concrete structure with load-bearing cross-walls; where this has been adopted, it results in considerable saving and neat planning.

Allocation of Space

The disposition of floor space has to be considered in relation to the earning capacity of respective areas.

One of the chief differences between the planning of a Victorian and a modern hotel is in the present reduction of space (and grandeur) given to the public areas. Unless the space can be put to some financial advantage—such as the sale of drinks—the hotelier sees it as wasted. To this is coupled the increasing preference by the public for using their own rooms rather than public sitting and writing rooms.

There are considerable advantages—particularly on town sites—in the lower floors being designed as lettable shop space. Remembering that hotel rooms are nearly all booked in advance, there is now little need for a grand entrance. Even so there is an attraction in a brightly lit concourse with shops, coffee bars and advertisements, and a hotel such as the Nile Hilton, Cairo, which is set some five miles outside the town, has a large part of the ground floor set aside for



3, the congestion and confusion that can be precipitated by a hotel inadequately provided with car-parking accommodation, particularly at hours of maximum social activity, are demonstrated in this evening view of the Marhaba, Algiers.

shops surrounding the hotel entrance, leading to the reception lobby at first floor level.

The demand for facilities serving conventions—a requirement which will certainly increase here—requires a considerable amount of space on the lower floors. An indication of this trend is the inclusion in the Park Lane Hilton of a ballroom to hold 1,200 people. These public rooms may be reached via the hotel lobby or, where it can be arranged, by separate entrances.

The relation of public to bedroom areas differs with each hotel. But bearing in mind that the bedrooms are the most profitable aspect of hotel business, the aim will be to increase the proportion given to them. In the past public areas might well account for 60-65 per cent of the total floor area—the aim will be now to equalize or reverse this.

Bedroom Planning

The planning of bedroom wings will stem from two factors in addition to structural considerations. Firstly, whether the bedrooms shall be placed to both or to one side only of a common corridor, the chief advantage of the latter being that it allows for cross ventilation. Secondly, the number of bedrooms that can be serviced by one maid. It is generally accepted that one maid can deal with 16 to 17 bedrooms, and there is an obvious advantage in units of this quantity being easily separated. (This factor is known in America as a 'maid-module').

The provision of bathrooms is accepted as obligatory for any new hotel aiming at even a fair standard of quality. Travel agents say that they have increasing difficulty in letting rooms without bathrooms. The detailed design of bedrooms allows for the current change in use. Increasingly bedrooms are being used by guests as sitting rooms and by business men as offices. This does not necessarily mean larger rooms, but that the selection and arrangement of furniture must be made with this in mind. The bed should be arranged for easy conversion into a settee and ample writing space provided. The effective size of the bedroom is largely governed by the layout of the furniture, which should be done to allow the maximum clear floor space. The basic dimension of the bedrooms will be affected by many factors, but the normally accepted minimum sizes (exclusive of bathrooms and lobby) are 90-100 sq. ft. for a single room, 130-150 sq. ft. for a double room, and 160-180 sq. ft. for a twin-bedded room. A ceiling height of 8 ft. is found to be too low and of 9 ft. found to make the room look too small. A composite height of 8 ft. 4 in. is normal with a floor to floor height of 9 ft. 6 in. For luxury hotels these figures are low and would normally rise to 9 ft. minimum ceiling height. Normal corridor width is 6 ft. Bathrooms have been designed as small as 27 sq. ft. (with bath recess extra) but 35 sq. ft. is more usual.

Garages

The provision of garage space for use by hotel guests is an essential requirement. It proves to be a considerable item in the design of a new hotel. An indication of the amount of space needed is given by the London County Council requirements that there shall be garage room for 1 car per 5 rooms, with additional space in relation to the amount of accommodation included within the hotel for public functions. In town hotels where the basement space is already sorely needed for services, stores and staff rooms, the inclusion of garage space is a highly priced and sizeable requirement. An interesting example of getting round this difficulty is the co-operative effort between a hotel in the Neuer Markt in Vienna which has a multi-storey garage (described in AR, September, 1960, p. 167) next door. The garage serves both residents and public and there is a communicating door to the hotel. Direct communication is important in any hotel garage planning. At the Terrace Plaza, Cincinnati the hotel is placed at 6th floor level over shops below. The original intention was that the 6th and 7th floors should be given over to garage space, but this was abandoned and garage room found a short way from the hotel, which is said to be a serious disadvantage to the hotel.

Roof use

The use of the roof for dining rooms and observation areas in high hotels offers tremendous possibilities to the architect and can serve as an exciting feature anywhere. The possibility has been exploited in a number of hotels, but there are many difficulties to be overcome. The restaurant will require adequate public, staff and goods lifts taken to the roof level. There must also be sufficient escape stairs and these will considerably increase the staircase area that would otherwise be serving top floor bedrooms.

However it is clear that every effort should be made to see if these difficulties cannot be overcome. A high hotel block, whether in the town or country, may well command views which will provide a superb setting for a restaurant.

Staff

An item which cannot be forgotten is the accommodation for staff. While this may be included within the main building—and usually was in an old hotel—it is normal now to provide this separately. Good staff relations are essential, and no manager can afford to ignore any way of achieving it. In addition to sleeping accommodation there must be staff dining rooms, rest rooms and locker rooms.

A luxury hotel, such as the Imperial at Torquay, which can hold 200 guests, has a staff of about 180 of whom about half sleep in. These figures are modest compared with an old-style luxury hotel where there might be twice as many staff as guests. A normal figure, and one to which the operator of a new hotel will try to work, is 0.6 to 0.8 staff per guest.

The hotelier will in any case be anxious to reduce the number of staff to the minimum and the design of the hotel should allow for this. Whereas a waiter might be paid £1 per week before the war (plus tips), he will now get a minimum wage of over £6.

Plot Ratio

The factor which may well determine the ultimate size of any hotel being built in London (and this applies elsewhere though with different figures), is the plot ratio.

The legislation aims at maintaining a balance between the size of the hotel (and consequently the congestion that it will cause in surrounding streets) and the area of the site. Thus the official plot ratio for London is 2—but permission is always given in excess of this as the LCC wish to encourage hotels and realize that a hotel has to be a fair size to be profitable—a new hotel, Carlton Towers, is now being built in London with an agreed plot ratio of 5.7.

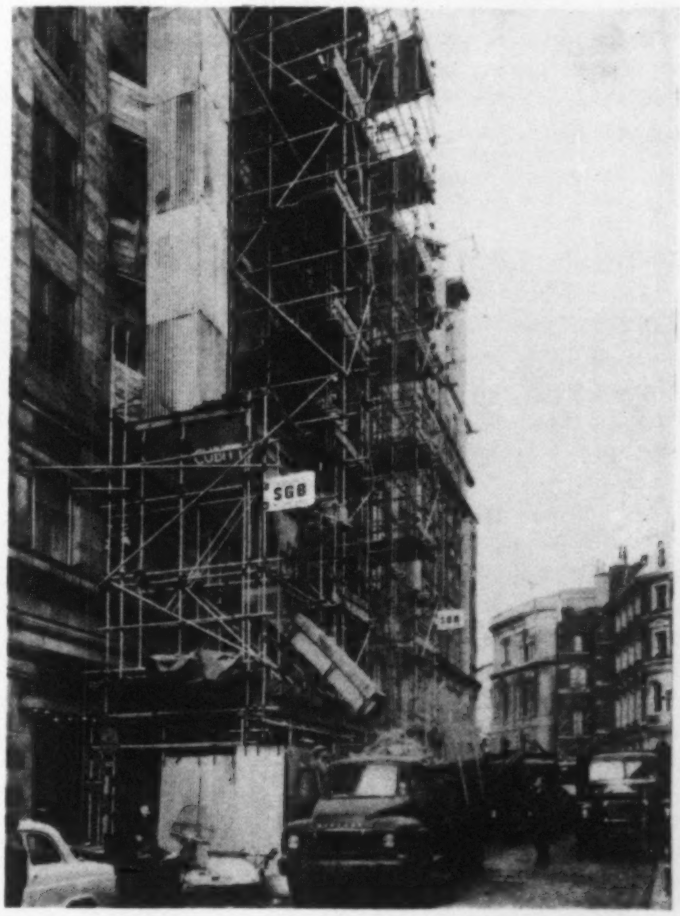
When Clore-Hilton submitted the first design for the proposed Park Lane Hilton they applied for a plot ratio of 8. This was not allowed and the design has since been amended. It is doubtful whether this plot ratio yardstick is the best method. Clearly there must be control—but the influence of this system on hotel planning is to force the architect to design very small bedrooms in an effort to squeeze as many as possible into the space available. It appears more logical to suggest that the ratio should be related to the number of people who will in fact be using the hotel (i.e., the number of beds) which then has a direct bearing on the amount of congestion that will be caused.

Costs

General considerations of hotel finance and operation were discussed earlier and, while a full analysis of this subject is not possible here, some further figures should be given to provide focusing points in a subject where the large sums involved can easily dazzle.

One way of trying to calculate the cost of a hotel is on a cost per bedrooms basis. This is a rough and arbitrary method when the real cost of a hotel depends to such a large extent on quality and location. In the case of the Westbury, London, the addition of 18 new bedrooms to this luxury hotel, now in hand, will cost £200,000, which includes £18,000 for furnishing. The Dover Stage, with 50 rooms, cost £65,000. The newly completed Keirby Hotel, Burnley, with 46 bedrooms, cost a bit over £275,000. Ind Coope and Allsopp recently considered a new hotel proposed for a new town. It would have contained 33 bedrooms and cost £180,000, and it was decided that this was 'utter nonsense' economically. It may be possible, say, for a 100 bedroom hotel to be built for £2,500 per bedroom (excluding furnishings, but including all public rooms) but this would be a considerable achievement, and £3,000 per bedroom is a far more likely minimum with furnishing added, and this could easily go up to £5,000 in a high-class hotel.

4, the annual British expenditure on new hotels is minute when compared to the £60m. spent on repairs and conversions. Alteration work has often to be done under conditions whose difficulties cause disproportionate increases in costs. Below is the external scaffolding and rubble chute required to convert 111 bedrooms to bed/bath units in 96 days at the Strand Palace, London.



It will be seen that the cost-per-bedroom basis can be more misleading than helpful. A hotel is a complex of accommodation (shops, ballroom, garage, etc.) each compartment of which can radically affect the overall cost. The root cost in hotel construction is plumbing, bathroom fittings and room services. In fact up to half the cost of a hotel can be accounted for in this way. Economy in overall cost will come from direct and careful design of plumbing runs and ducting.

In assessing hotel costs care must be taken to allow a realistic sum for the finishes and furnishing. The Leofric spent £300,000 on these items alone, and in American practice up to 75 per cent of these costs can go on the public rooms. But it must be stressed again that, to the hotel operator, a hotel project involves far more than pure building, and his assessment of the economic feasibility of the scheme must encompass the project as a whole. By way of example of the complexity of hotel finance (and the subtlety) it may be noted that the Leofric occupies 80 per cent of the cube of its property, the remainder being let as shops. But the Leofric only pays 20 per cent of the rent of the building. So work the mirrors of the showman's booth.

Conversions

The number of new hotels which will be built over the next few years is small in comparison with the publicity which they will get. But continuously there is the relatively unnoticed work of conversion, adaptation, and improvement being carried out to existing hotels. The problems involved differ radically in every case, ranging from the Londoner, which was virtually gutted and rebuilt inside, and the Strand Palace, where recently over 100 bedrooms were converted to include private bathrooms to all, to the small country inn which quietly improves itself as conditions permit.

HOTELS interior design

A modern hotel may sleep* 1,000, *be capable of holding* 10,000, *and have a laundry capable of serving a town of* 25,000 *inhabitants. It will have the circulation problems of a major terminus, the housing problems of a dormitory suburb. The interiors wherein this huge industry operates can be superb, are often banal, sometimes ridiculous, and may be remembered only for a wardrobe door that won't close properly, or a pretty chambermaid.

It is as well to start candidly by stating that British architects on the whole have contracted right out of interior design. They will explain that a building is an entity within which all parts relate, and that therefore as captains of the building team they should design everything. Given the right man this is abundantly true—but he is mighty hard to find. Due to a variety of factors—post-war drag, fear of appearing non-*brut*, pressure of getting the building to stand up at all, and personal preference for cool texture-to-texture interiors—architects today are given to scorning the very idea of decoration, embellishment and stage setting for an occasion. The very word 'decoration' is said with a twisted lip and the mention of interior decorators treated with derision (though RCA-sponsored interior *designers* may be viewed differently).

Thus while many architects may lack the skill to create successful interiors, they are even further handicapped by a mental antipathy to dealing with interior problems in the way that they require and deserve. This means that interiors, of hotels in this case, are all too seldom executed by the architects, and the vacuum is filled by other designers of all kinds.

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HOTELS

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Interiors

What is required of a hotel interior, and what should it be like? As has already been discussed in the earlier pages, a hotel splits naturally into two distinct types of accommodation—the public areas and the bedrooms.

In the public areas the design must accept that the building is a hotel. It must avoid introducing into the entrance lobby, for example, a scale of furnishings appropriate to a domestic front hall. The entrance areas must have the scale, the significance, and the *presence* which they require. The guest expects something larger than his own home; if he meets his friends there he wants to impress them with the hotel he chooses—but equally he does not want a vaulted temple where he will feel adrift and compelled to seek the sanctuary of his room.

Dining rooms must be designed in keeping with the type of service which they provide. If the menu is long the seats should be deep: the couple dining out want a stage setting for the occasion and planned seclusion. In a ballroom, even more so, there must be a 'sense of occasion.' Clearly this can be done in a modern idiom without resorting to period trappings, but it calls for an interest on the part of the architect in the *feeling* of the interior—of space as seen primarily from a position of rest, not movement—and a concern with small scale detail and enrichment. There should be variety, within the overall pattern, to the various public areas. Lobbies and corridors require a simpler, more direct, treatment than dining rooms and sitting areas where greater visual interest is reasonable.

Bedrooms need a clear, crisp, simple treatment where the guest can be himself. The character of the room should come from the sane choice of furniture and fabrics appropriate to a hotel bedroom, and colours which aim to please and not merely to be inoffensive. The case of luxury suites is different, and anyone who stays, for example at the Mayfair, London, in the Maharajah Suite (50 guineas a day) may want his money's worth of onyx and brocade.

Failings

The most common failings of the interiors of public areas are half-hearted attempts at grandeur which do not relate to the hotel as a whole, and are blatantly applied rather than arising out of the space concerned. There arises a mix-up between pomposity and domesticity which only a rigid respect for the scale of all items within the area will avoid. It is worth noting how little standard furniture there is available of a *scale* suitable for use in public areas. Within the bedrooms the most common mistakes are inadequate furniture, fittings unsuitable for continual use, decoration of an assertive and self-conscious kind with bits of morbid 'art' tacked on.

How It Gets Done

The chance of success in the interiors largely depends on the way in which the design is conceived and who is then responsible for putting the work into effect.

In the case of small hotels, decisions on the decoration and furnishing, which may well be done piece-meal as money permits, will probably be made by the manager himself (usually abetted by his wife; the deference of the British male to the woman's supposed superior knowledge of taste is a fact which cannot, unfortunately, be examined here). Working on a tight budget can have the advantage of leading to simplicity and the selection of robust furniture. On the other hand it can result in a galaxy of wall-papers and colours in an effort to avoid any appearance of cheeseparing. A recent survey showed that in the case of carpets the British public buy more patterned carpets than plain simply because they feel that they are getting more for their money, and not because they will not show marks.

A method frequently employed in major conversions is to give the whole job to a firm of furnishing contractors. The contractor will submit the designs, samples and quotations, and then carry out the work. This can prove completely satisfactory when one of the few firms is employed, which has its own studio of trained designers. But more normally it leads to a complete poverty of ideas, with the designers possibly never seeing the hotel, and getting their instructions from a go-getting sales manager who has strong views of his own. The designer's function of assessing the problem from scratch is reduced to drawing up the selected style.

While some groups of hotels will wish to give freedom to their individual managers, others will have staff architects by whom all alterations and redecorations will be done. Trust Houses and the brewer-owners have their own architects with considerable experience in this type of work. By centralizing their design they can build up an experienced team.

In other cases free-lance qualified designers have been called in for special work. At the Caledonian Hotel, Edinburgh, the Nicholson Brothers were responsible for the re-designing of the dining room and lounge, and at Grosvenor House, London, R. D. Russell designed bedrooms and a cocktail bar. These designers, who are highly qualified in intricate interior design work, have provided interiors of considerable charm and quality. Mention should be made here of the upper-crust decorators—used where luxury suites require a certain touch. Oliver Messel worked on the penthouse suite at the Dorchester, London, and Norman Hartnell, the Queen's dressmaker, has created a suite at the Westbury, London. These are complete stage sets carried out with varying skill: the former with considerable creative, if misapplied, wit: the latter with the triviality of decorators' glossies.

Coming to the problems of the interior design of new hotels, the attitude of the Hilton group is clearly seen in the hotels already built and projected. Hilton is concerned that his hotels shall reflect the character of their locality on the grounds that 'people travel to see places' not Hilton hotels. For this reason, his overseas hotels aim at employing both local architects and local designers and craftsmen of all kinds. The descriptions of his hotels glow with tales of long-lost crafts which have been revived, and the pleasure of the tourists who find their Hilton ticket leads to strange (though air-conditioned) lands.

The Hilton aim is right. A hotel must be part of its surroundings. But the approach plays for high stakes, and some of the examples show the pitfalls. What is clearly wanted is that the best local designers should design as best they can within their own medium. This may not lead to reviving traditional crafts—may not produce hieroglyphic patterns in Cairo or columns in Greece—but it might lead to some really fresh designing. Even so it is preferable that the interiors of these hotels spread throughout the world—most of which are excellently conceived throughout—should sometimes savour of Gilbert and Sullivan rather than be prefabricated Pittsburg models.

Real co-ordination of all the designers involved in the building of a new hotel is rare. It worked at the Leofric, Coventry, but the complex financial background to hotels usually leads to a division of responsibility, with the architect working for the ground landlord and the hotelier-lessee employing separate interior designers. This accounted largely for the tragedy of London's first post-war hotel, the Westbury, where the ground landlord (Pearl Assurance) employed the architect Michael Rosenauer, and the lessees (Knott Hotels) sorted out the interiors themselves. At the Carlton Towers Hotel, again with Rosenauer as architect, acting for the ground landlords, the lessees (Hotel Corporation of America) are employing their own Miami-based interior decorator, Henry End. Such a policy leads to considerable duplication and a building which is 'done up' inside in a way that may be quite alien to the structure itself.

The hotelier, on his side, must realize that the architect needs a manageable client with whom to deal, rather than a numberless committee. The besetting trouble with interior design is that everyone thinks that he knows something about it. An example of the lengths to which committee work can go is the Queen Elizabeth Hotel, Montreal, who were clearly concerned to tap every possible authority. Their own description reads:

> **DECORATION ADVISORY COMMITTEE**
>
> **Joseph Huston, New York consultant in interior decoration, was responsible for the decoration of the Queen Elizabeth Hotel, while carrying out the details of decoration and furnishings was the Montreal firm of Lamartine and Beaulac.**
>
> **In the interests of maintaining an atmosphere essentially Canadian, with special emphasis on a decor distinctive of Montreal and the Province of Quebec, a committee of qualified citizens was appointed to act in an advisory capacity to the architects and designers.**
>
> **Appointed by Donald Gordon, Canadian National Railways president, they were: Wilfrid Gagnon, CBE, a member of CNR board of directors, as chairman; Mrs. Georges P. Vanier, wife of the former Canadian Ambassador to France; Dr. Jean-Marie Gauvreau, founder and director of L'Ecole du Meuble, the provincial school of applied arts in Montreal; Dr. Paul Gouin, LL.D, technical adviser on art to the Executive Council of the Province of Quebec and President of Le Conseil de Vie Française; A. L. Sauviat, assistant director of public relations for the CNR who is widely known in the field of industrial art, and Robert Ayre, also a member of the public relations department, art critic and editor of the magazine, *Canadian Art*.**

At the opposite extreme, and one where the architect commands an abnormal respect, is the Beverly Hilton, whose design operation is described as follows:

> **The Beverly Hilton is a prime example of the architectural system of 'total design,' the technique integrating every factor in a building scheme from the shape of its structural steel to the weave of the carpeting. The technique is exceedingly complex and taxing, requiring long and extensive research and the full range of architectural knowledge, skills and talents. At one time or another, every one of the 320 employees of Welton Becket and Associates, Architects and Engineers, who occupy most of a five-storey Wilshire Boulevard building several miles east of the Beverly Hilton, has been actively engaged in fashioning its design. Finally, to subject the design to the ultimate test of livability, test rooms were built and occupied by members of the Hilton and Becket staffs. Important refinements resulted.**
>
> **The Beverly Hilton's often-remarked-on air of graceful unity is directly traceable to this system of total design—the co-ordination of all architectural elements—on which Becket is a leading exponent.**

These examples show the wide variety in which interior design work to hotels, big and small, new and alteration, may be carried out. Becket's 'total design,' even allowing for the language, is obviously ideal. It does not follow that good work will result, but it gives it every chance.

Inns

Mention must be made of the heritage which we have of country inns. Gradually these will have to be modernized or abandoned. The example of Trust Houses here is generally excellent, showing that they have respected the character and quality of the old building and made no attempt to trick them up. Certainly, they have a 'Pickwick Room' at the Great White House, Ipswich—but they have not included electric candles, and the room with its four-poster bed has gaiety and charm.

Furniture and Fittings

There is very little standard furniture available in England which is suitable for use in hotel bedrooms. In both America and Canada there are writing and dressing tables, bedside tables combining wireless speaker and telephone, and other off-the-peg fittings which have been designed with hotels in mind. Their absence is a serious handicap to the small hotel which has to resort to standard domestic furniture, which is often too weak and too fussy for the purpose. In larger hotels, of course, the quantities involved usually allow for purpose-made fittings to be designed and ordered.

The design and construction of hotel furniture must be strong enough to resist abnormal heavy use, staining from alcohol and cigarette burns. Wherever possible, fittings should be built in, both for increased strength and to allow minimum obstruction to the room. Fittings should be fixed to the wall, rather than on legs, to permit easy cleaning.

Television sets are becoming common requirements in bedrooms. In some cases these can be built-in, with easy removal for maintenance, otherwise a socket outlet must be provided to which a portable set can be connected when hired. A suitable space must be allowed where the set can be placed.

The deciding consideration in choosing furniture and fittings should be that they will stand up to use by all sorts of people, who are not used to them—and may well treat them far more roughly than they would in their own home.

Maintenance

The running costs of a hotel are very considerable, and form a large factor in hotel economy. The architect must ensure that the finishes and furniture are designed and chosen with this in mind, and decisions made which will allow a reasonable life.

This reasonable life is not always an easy matter to assess. Take carpets as an example. In considering the interior design of the cabins for the new P and O liner, *Canberra*, it was decided that it would be better to have cheap rather than expensive carpets. In the past, best quality, hard wearing carpets were chosen which lasted for a number of years, but it was found that whatever colour and pattern was selected, the carpet looked shabby after a short time due to things being spilt on it. Thus, there is often a case for buying cheap materials (carpets, curtains, etc.) which will then be replaced at short intervals.

The real test of an architect's design is not on the first day when the cloud-filtered photographs are taken—but after five or ten years. It is more important that his work still looks well then, than for it to have a transitory sparkle on opening day.

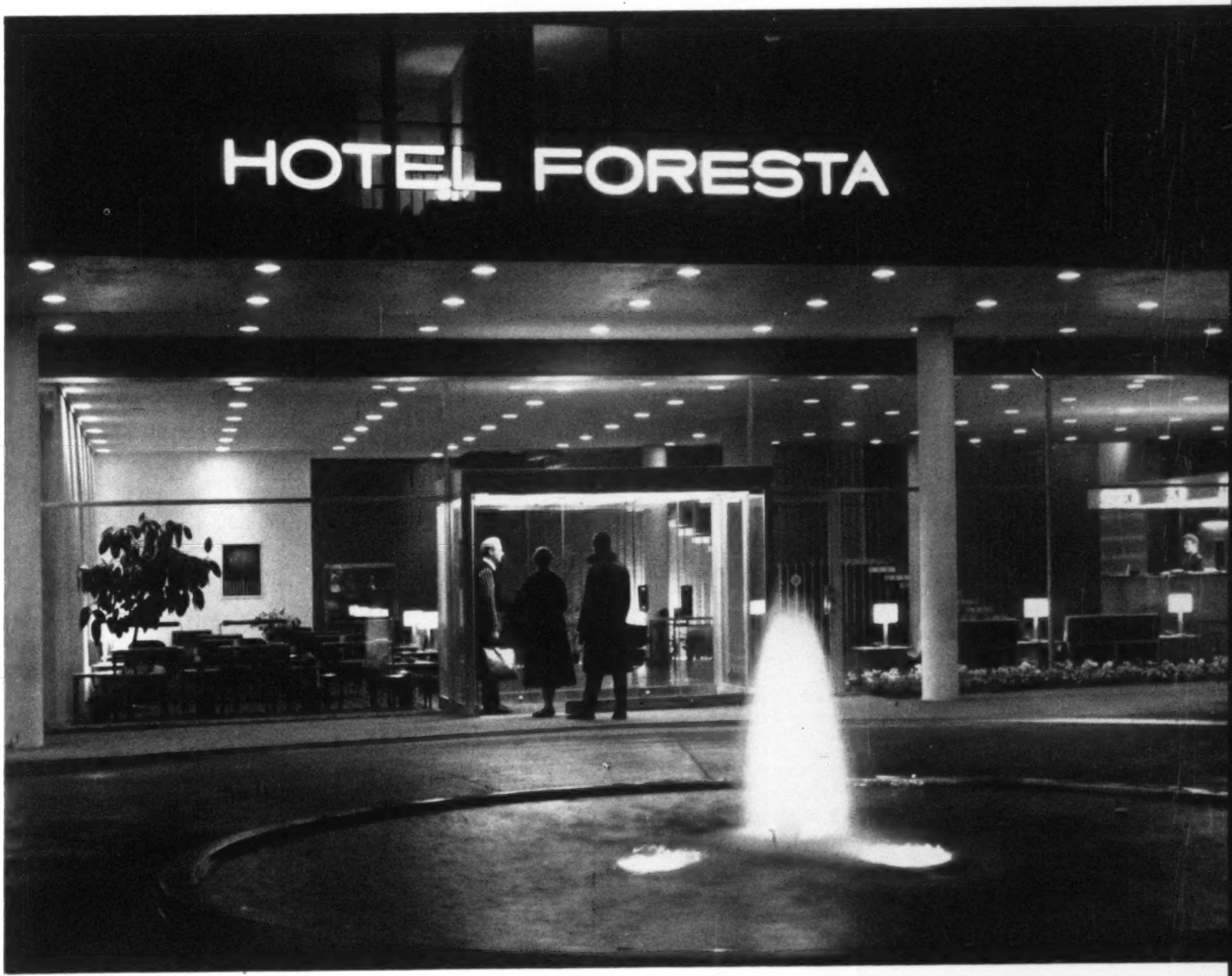
House Style

The hotel guest will probably remember small isolated things about the hotel, set within a general impression. In the creating of this general impression every facet of the hotel's visible appearance is important. The guest will react to whether the interiors have generally made him feel good, sense that it was a hotel worth staying at, with general areas that pleased him, dining room that satisfied him and bedrooms that made him cheerful and at home. The impression must go further than just the interior design of the rooms.

The character of the hotel must run through the notepaper, the signposting, the menu, porter's uniform, and sticky baggage labels. Many hotels have taken considerable trouble over this. The new Keirby Hotel, Burnley, has a complete range of stationery, leaflets and labels specially designed. Scandinavian hotels excel in the literature which they send out with booking notices. This type of public relations outside, and character-forming within, contributes a great deal to the guest's image of the hotel.

The principles of hotel interior design are exemplified on the next 26 pages by illustration and critical commentary. Since such design must be derived very directly from the physical and psychological functions of the different types of rooms, the argument is divided into six headings, each a basic room type, distributed as follows:

Public areas *page* 271
Bedrooms 279
Bathrooms 286
Luxury suites 288
Dining rooms 290
Bars 294



1

The hotel entrance does not normally have to attract passing trade—most people will have booked in advance—but clearly it has still to be inviting and set the tone for the hotel as a whole. While this may not affect the resident, the public areas in most hotels also serve banquets and dances. Thus the degree of importance given to these areas is in relation to the type of hotel.

The entrance of the Hotel Foresta, Stockholm, 1, is set back within its own forecourt, allowing the frontage to be opened up (which would not be desirable if it was set direct on to the street). Lettering is by Lars Johanssen. There is a small amount of seating (plus TV) on the left, with reception desk to the right, and marble cantilevered stairs leading to the bedrooms rising behind a screen, 2, of rectangular stainless steel bars. Fabrics by Astrid Stampe.

2

3

3. on a larger scale is the Istanbul Hilton. This entrance lobby, 25 feet wide with floor in travertine, has black marble reception desk on left with lifts and bar beyond : to the right windows look over an inner patio and pool with sitting area beyond, and at the far end over the Bosphorus.

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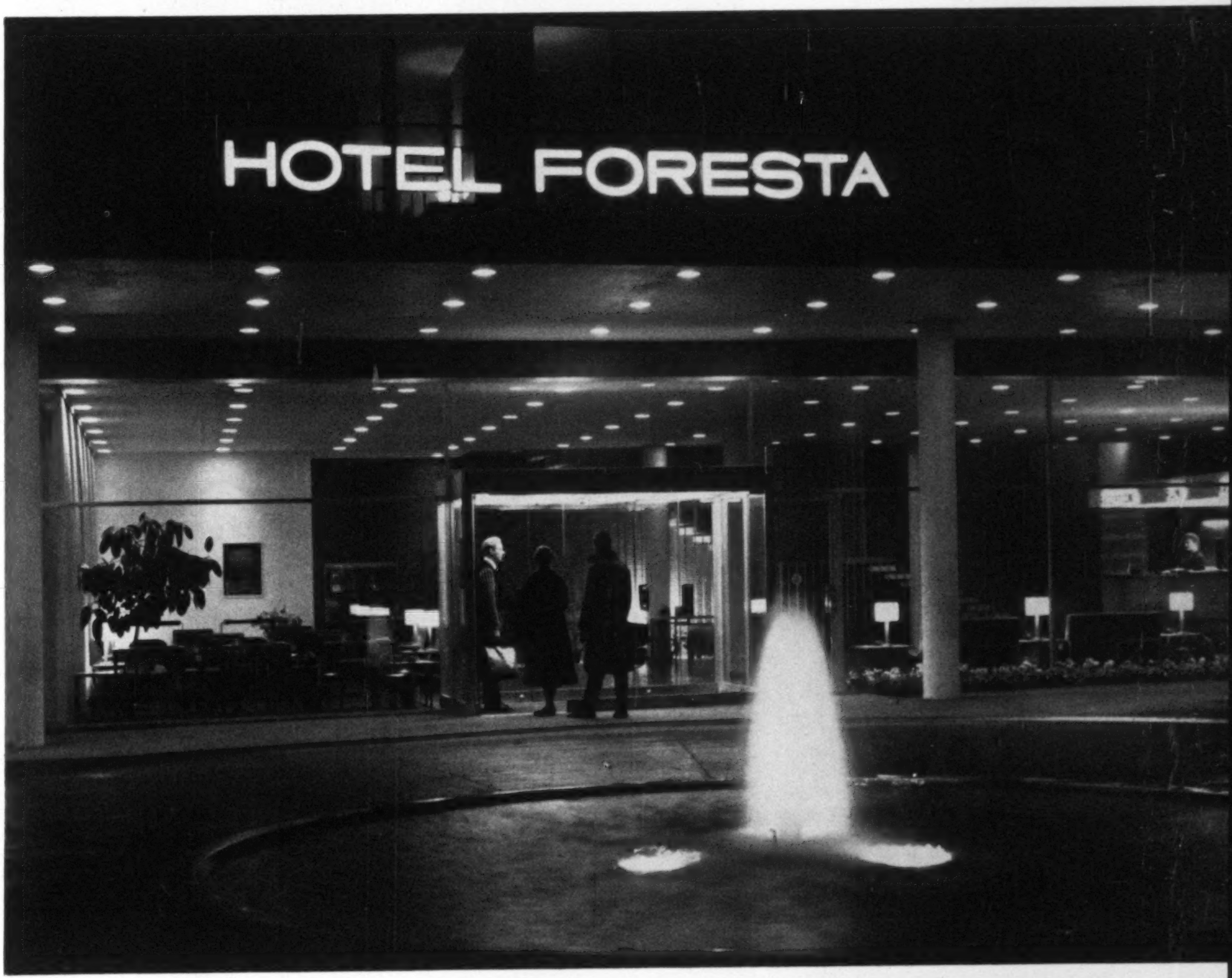

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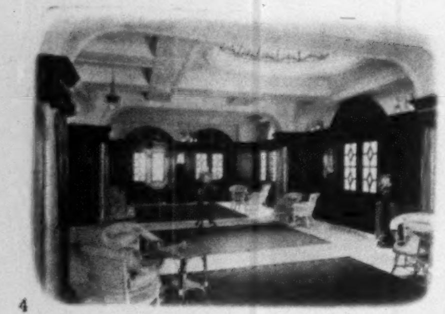


4

The problem inherent in many old hotels and the possibilities of conversion are shown in the reception lobby of The Londoner, London, 4 and 5, seen before and after conversion. A suspended ceiling formed in acoustic tiles provides space for services. The doors to the banqueting room are revised to form a semi-transparent dividing screen. To the right, the old partition wall has been removed and a reception desk fitted. The floor has been resurfaced in black and white terrazzo tiles. Heating and ventilation grilles have been set into marble faced column casings.

The design of the reception desk itself will be largely conditioned by the size of the hotel. In most hotels the reception section and cashier will be side by side, with office space behind. There must be provision for keys, visitors' letters, guide books and information, and space to sign in.

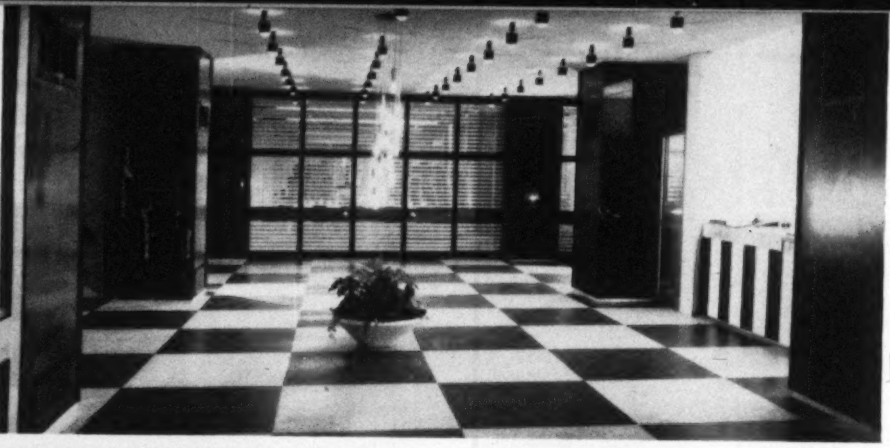
6, the desk at The Leofric, Coventry, is panelled in veneered walnut, with solid timbers in African walnut. The counter has a black hide top with bedroom plan inlaid in gold. The lettering, although unnecessarily large, is neat, and the room index file fits neatly at the rear. The luggage rack is a useful idea.

7, the hall porter's desk at the Albergo Europa, Verona. The counter is in walnut topped with black laminate, and the shaped panel in yellow laminate. The whole desk is set on a raised plinth.

On a different scale is the 70 ft. by 54 ft. reception lobby to the Sheraton, Philadelphia, 8. Even allowing for its size (900 bedrooms) and a maxim—'a hotel is a machine for making money' there is no excuse for the banality of conception.

A typical small hotel, The Delta, Vlaardingen, Holland, 9, has its reception desk set at one end of the entrance lobby. The general effect of trim boarding, simple colours and furnishings is spoilt by clutter on the desk top. While this is something over which the designer will have no control, he must make it clear to the manager what a damaging effect these tit-bits can have. An example where careful attention to this sort of detail has worked is at The Green Park Hotel, London, 10. Neat lettering (illuminated from the back) and adequate cupboard space have been provided. The desk front is fitted with leathercloth panels.

11, entrance stair, Hotel Nikko, Tokyo. From street level a staircase rises to the hotel entrance and descends to public restaurant and bar set behind a glass brick screen wall. Above, the stairs lead one directly to the reception desk and through to the waiting lobby seen through the windows.



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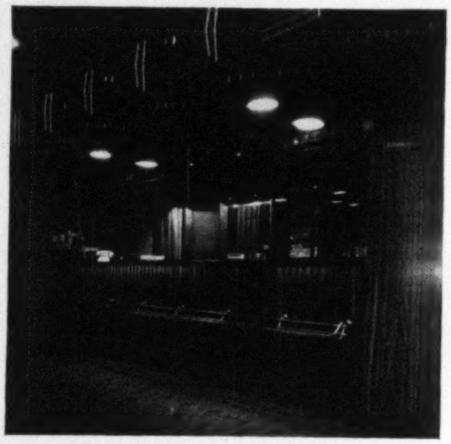

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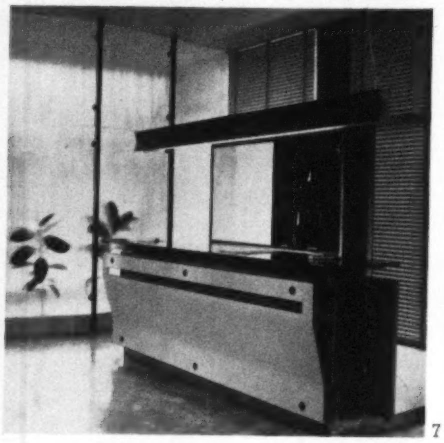

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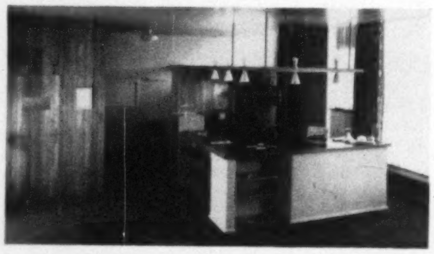
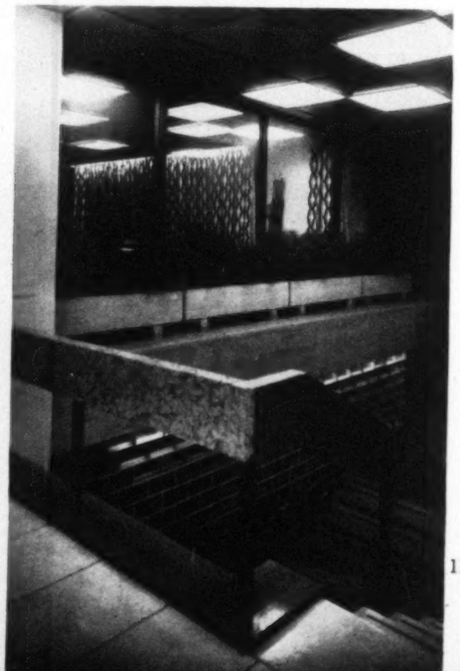


9

CASHIER
RECEPTION

10



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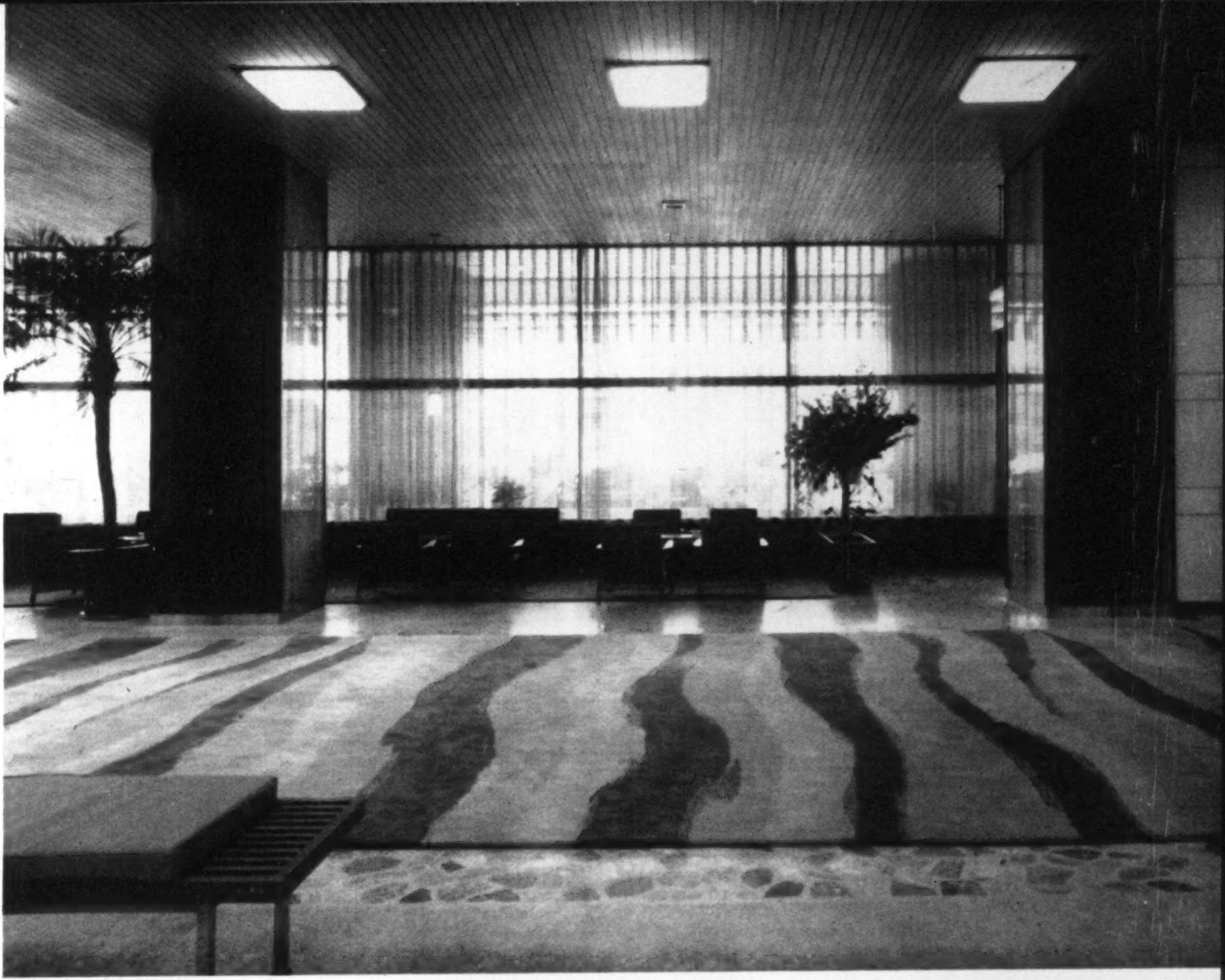
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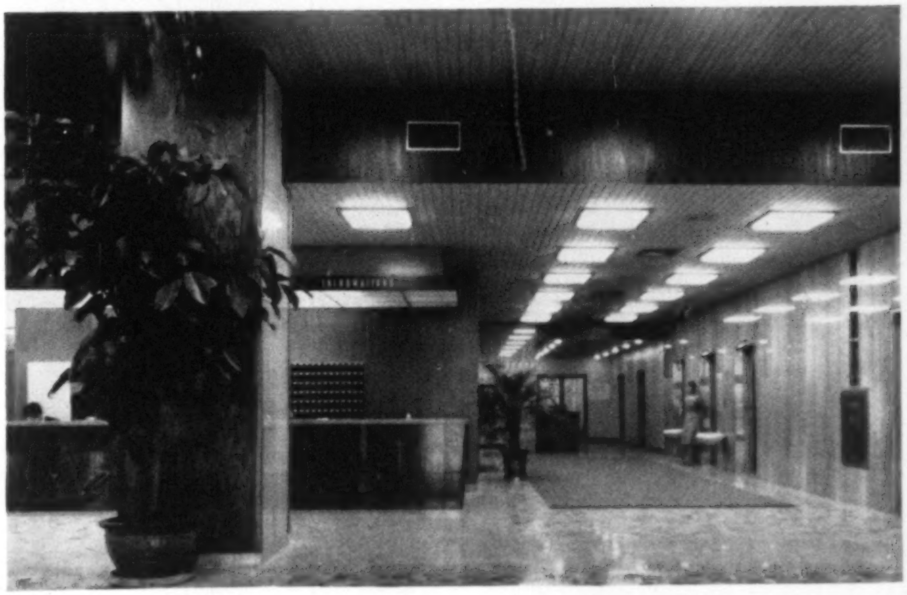
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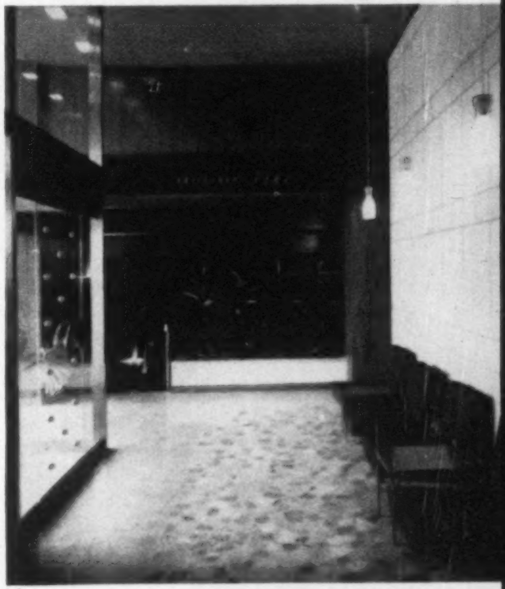
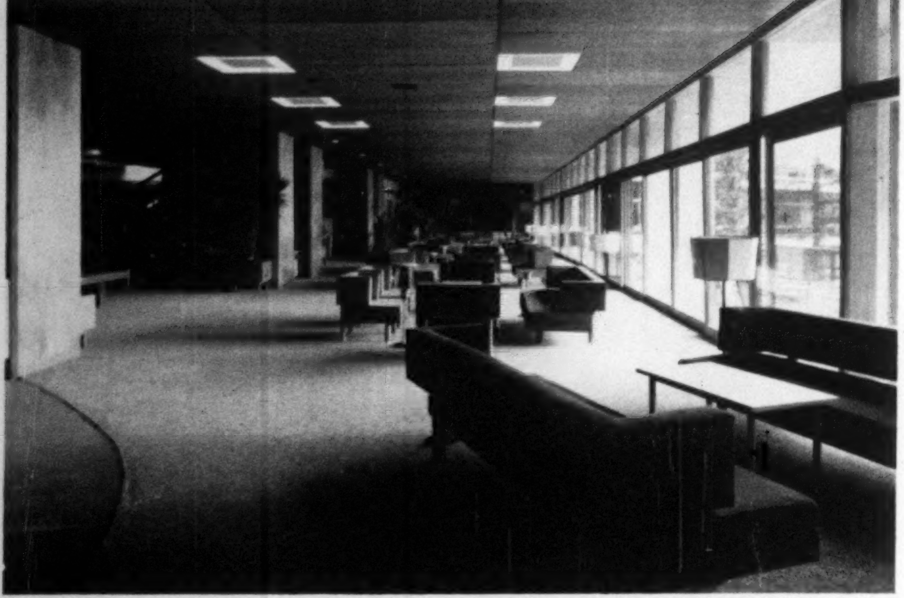

14

As with so much Japanese work, the design of the Osaka Grand Hotel, 12-14, is precise and carried through with considerable skill both in the general effect and in small details. Pillars are faced in walnut and marble. The seating area, 12, to the side of the main entrance way has special carpet of three colours. The ceiling is boarded in white lauan wood, clear lacquered. The side wall to the lobby, 14, leading to the grill room is faced in stone.

15, the lobby of the Berlin Hilton lacks the simple elegance of the Japanese examples. One reason is the hotelier's disease of filling every spare corner with furniture and plants.

15



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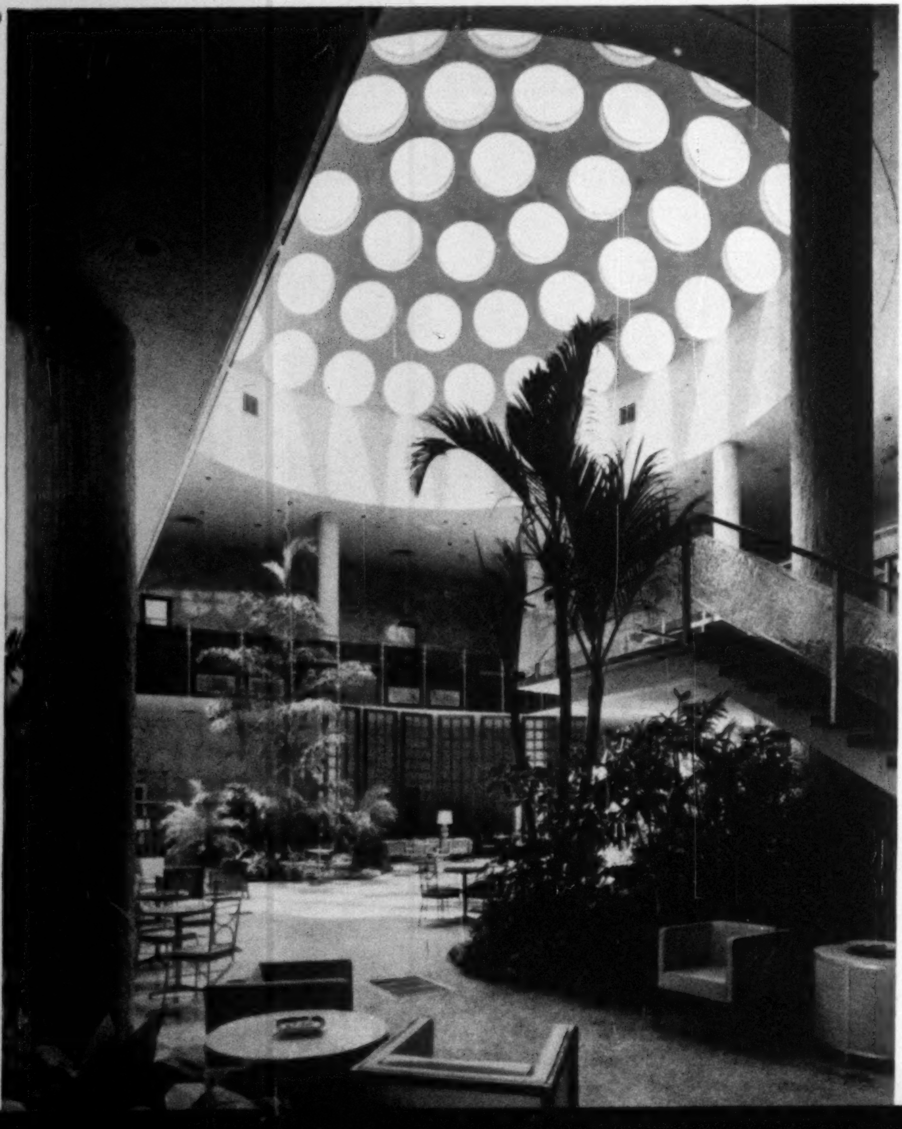


19

public areas

General public space—beloved in the past as somewhere to see others and be seen—may become a roost for tired passers-by with no benefit to the hotel. While some general seating will be required, the hotelier will prefer it if he can hear the sound of money in the clatter of teacups or the chink of glasses. The planning of service areas adjacent to public areas is, therefore, essential. There is now less demand for writing/reading rooms because guests prefer to use their own rooms.

The lounge of the Hotel Kowaki-En, Hakone, Japan, 16, is reached from the entrance hall on the left. At the far end is the way through to the dining room and the big windows on the right lead to a terrace.

17, in the Istanbul Hilton the lounge area leads off the main entrance lobby, 3, at the rear. The main block of the hotel rises on the columns above this area. As in most Hilton hotels, an attempt has been made to infuse local colour into the design and this has been done here by the use of rich colours—chairs in green, violet, yellow and white: green carpet: bronze colour ceiling and curtains, set against white polished artificial stone column casings, and white window soffites.

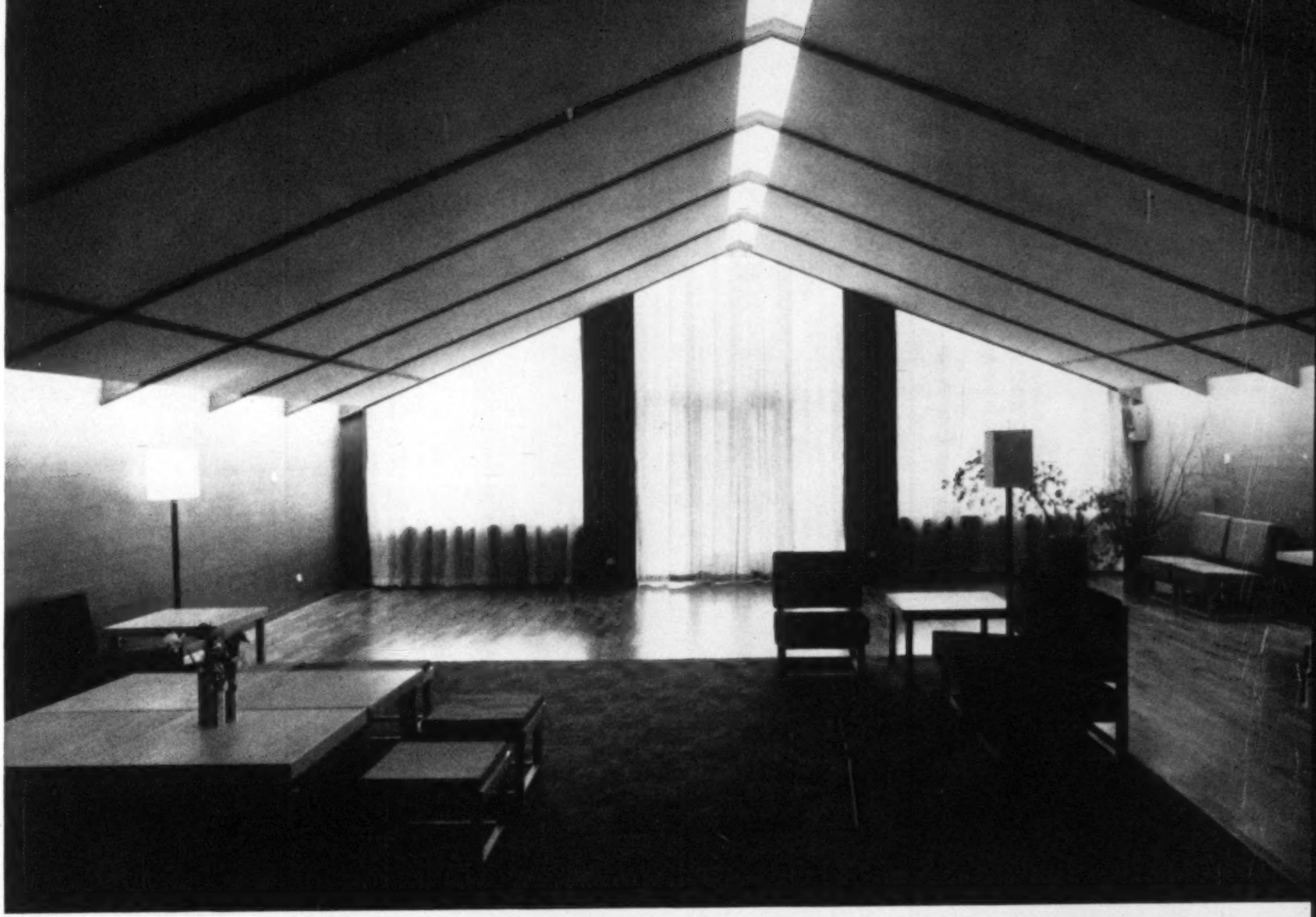
The lounge area of the Beverly Hilton, California, 18, is seen from the reception desk. Here is no niggardliness on the part of the client—black terrazzo floor: gold colour carpet: beige, black, brown and and gold hand woven carpets, walls and columns in travertine marble and hand-block printed paper. But the result lacks any of the direction that the problem requires. A pleasant seating area is not made by simply planting domestic scale furniture and American-scale light fittings into a large concourse. The shape of the area—and not just the furniture in it—is necessary to provide the correct background.

19, the lobby of the Habana Hilton, currently re-named the Habana Libre by Fidel Castro. Walls in Cuban marble: mahogany handrail with plastic guardrail: columns faced in strips of rough cleft Cuban marble: ceilings in acoustic tiles, and dome of plastic bubbles set in concrete, plastered and painted yellow. This either forms a background to an inflated ego—or makes one feel very insignificant indeed.

20, the Laponia, Arvidsjaur, Lapland, opposite, top, has the simple and thoughtful quality of so much Swedish design. This room serves general purposes for meetings and club activities. Throughout the hotel two timbers have been used—oak for wearing surfaces, and pine elsewhere.

21, opposite bottom. In the same hotel, a sitting area near a bar. Simple furniture with brick floor, timber ceiling and embossed block wall treatment. A good example of the rich effect obtainable by the careful choice and contrast of materials, smooth and textured, natural and manufactured, and a small range of colours.

20



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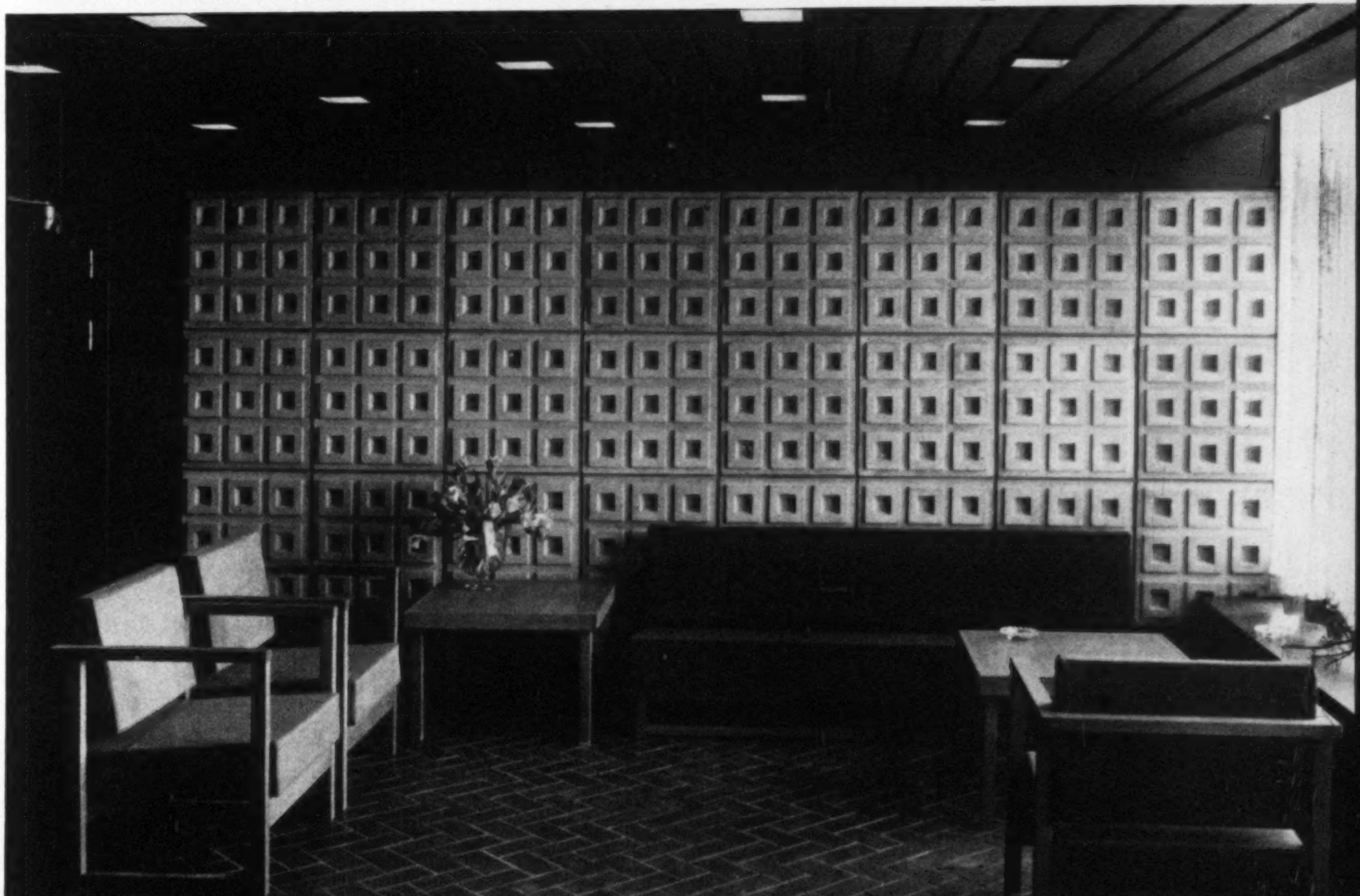


public areas

22

The general seating area of a moderate sized hotel: the Grand Hotel Pineta Palace, Lignano, Italy, 22.

23, in the Leofric, Coventry, the furniture in the main lounge area is arranged to separate the various types of seating required. The triple settee unit in the front faces the stairs from the main entrance, and so is useful for people meeting others. Behind is an enclosed seating area where drinks can be served from the adjacent bar.

24, Borgafjall Hotel, Lapland, catering for sportsmen, mountaineers, fishermen and skiers. The hotel can hold 70-80 guests, and most stay for one to two weeks. This suggests a hotel with a club-like atmosphere, and this idea has been expressed in the choice of materials (principally timber and local slate stone) and the robust detailing. The lounge is in the form of a balcony set over the kitchens, and reached by stairs 'winding like a mountain road.' The dining room is at the lower level past the stairs. All timber has been left as sawn and stained with acid stains in three shades or gassed with ammonia.

23

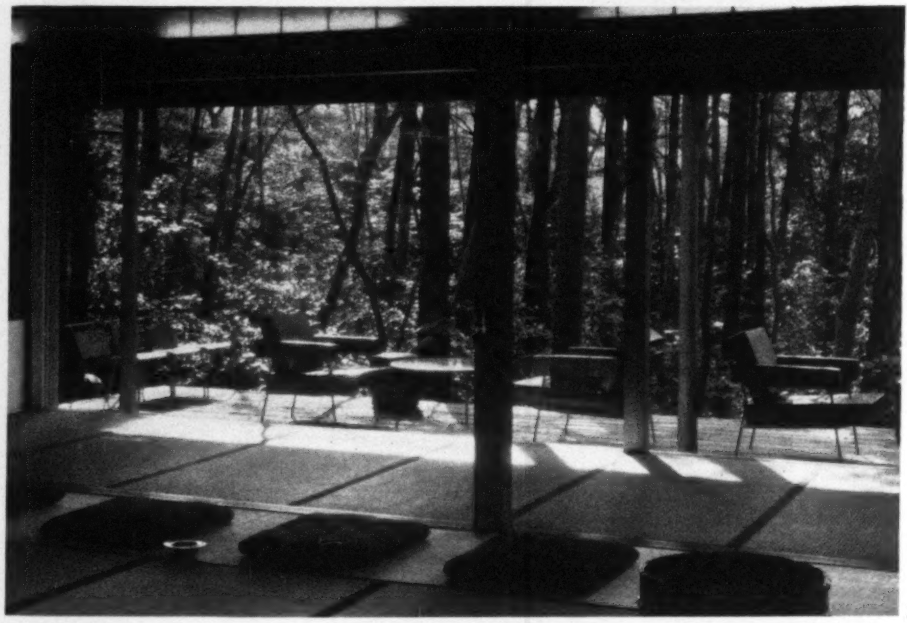
25, the Hasso-Kan Hotel, Nagoya, Japan, is sited on a wooded slope. Maximum advantage has been taken of this beautiful site as seen looking over the terrace from the Chrysanthemum Suite. If the most is to be made of natural surroundings, nothing should be done to compete with it—flower boxes here would have ruined the transition from house to forest.

While the dominance of the main staircase has declined, it is still an important feature when public rooms are placed on the first floor. Such a staircase will then be used, instead of the lifts, for those attending banquets and conventions.

Such is the case at the Nile Hilton, Cairo, 26, where the main staircase leads from the entrance lobby (containing coffee house, shops, and reception desk, right) to the upper floor containing the major public function rooms, including the Jewel of the Nile dining room, located behind the wooden screen made of intricately patterned strips of dowel.

27, the simple staircase, at the Grand Hotel Pineta Palace, Lignano, Italy.

24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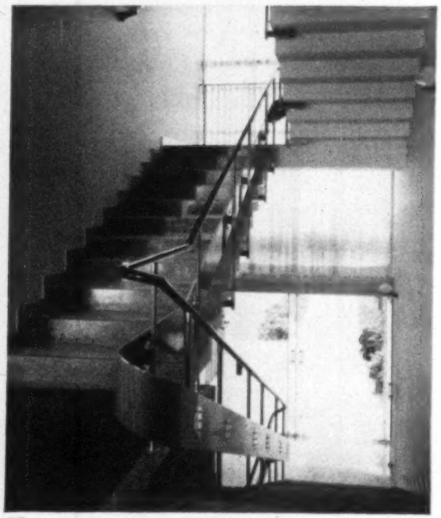
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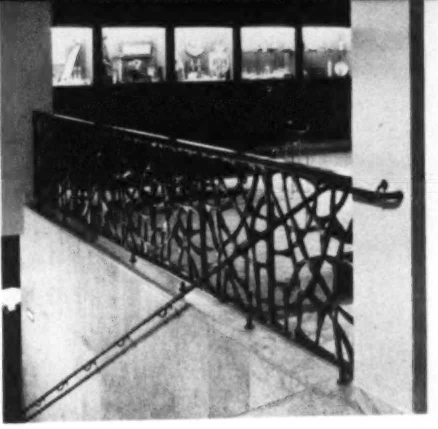
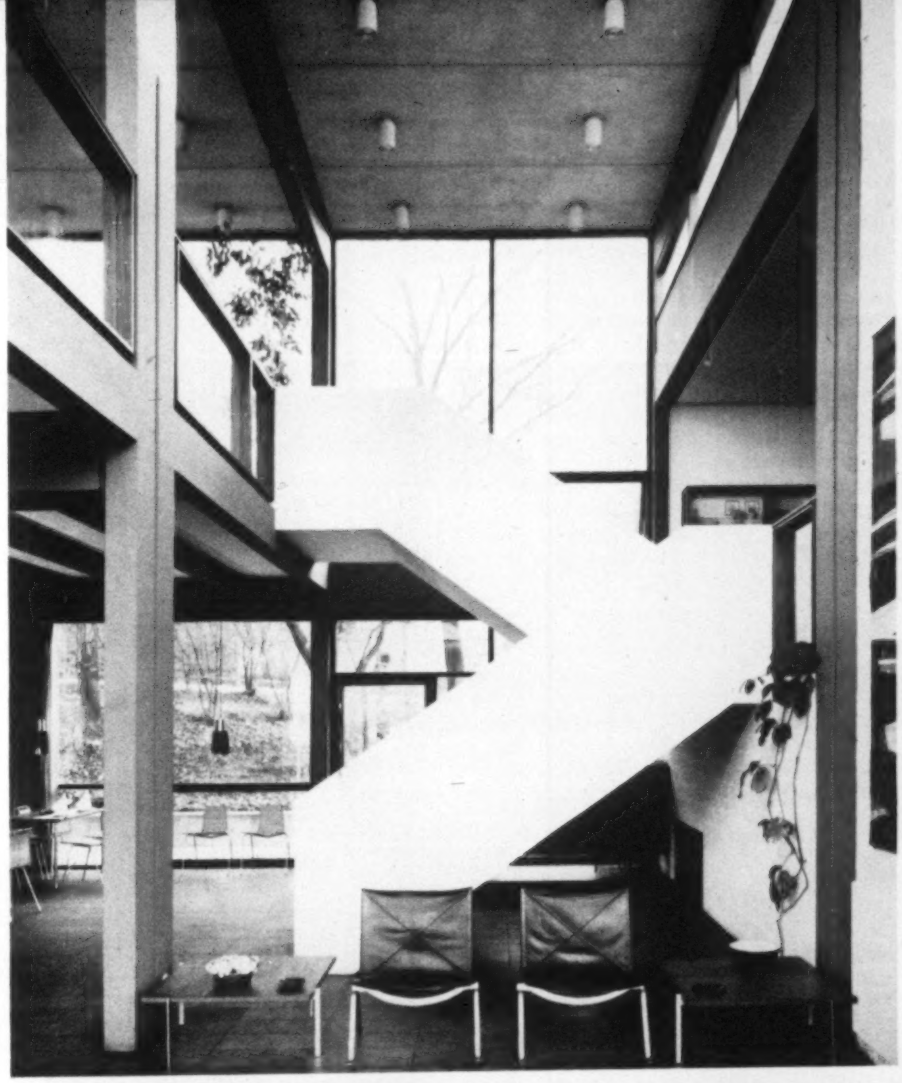


28

At the Hotel Malmen, Stockholm, 28, there is direct access from the underground railway to the hotel reception lobby by this elegant staircase, with special cast metal balustrade. The display cases at the back are let under concession. To many hotels this forms a useful small additional income—though this advantage is often off-set by the poor quality of the display. Here the display is clearly an added attraction.
29, 30: in 1955 a fifth of the Hotel Osterport, Copenhagen, was burned down and a new wing built containing a reception lobby.

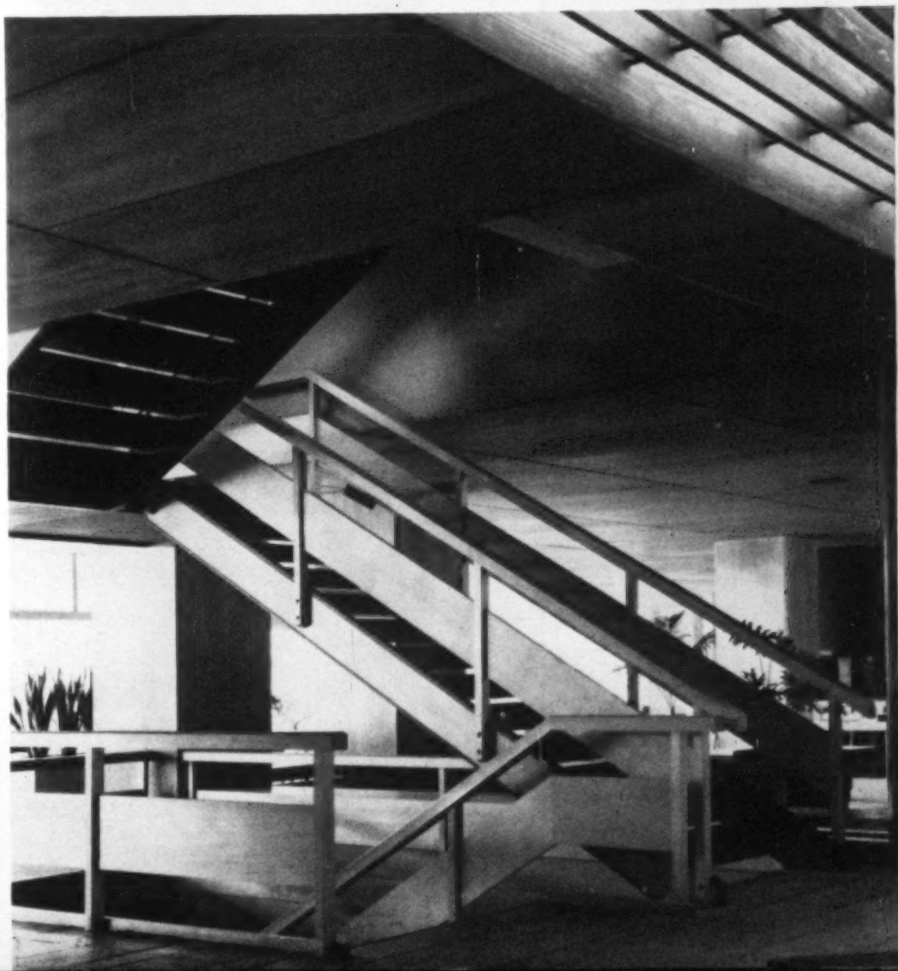
29



30

The main street entrance is at the upper level with a quick service bar to the left. The abstract sculpture is by Soren Georg Jensen. The reception desk, with bedroom access behind, is from the half landing. At the lower level is a 100-seat restaurant. To one side of the extension runs the railway track (not visible in the photograph) and the architects have provided large windows allowing this to become a changing background scene. This is not a luxury hotel, and simple robust materials have been used throughout, but they have been used with considerable skill.
At the Shelbourne, Dublin, 31, the architect has tried to give to the ballroom entrance and the ballroom itself a 'sense of occasion.' The ballroom has a tented ceiling in bold stripes, and tables can be placed on the balcony, which is tiered, for large dances.
32, a closer view of the main staircase of the Hotel Kowaki-En, Hakone, Japan, in the reception lounge already seen, 16. Due to a sloping site, the lounge is placed on the fifth floor with this staircase leading to bedrooms both above and below.

31



32

public areas

If the hotelier uses his architect correctly he will get him to include within the design as many of the incidentals of hotel working as possible—signposting, furniture, fabrics, chinaware, notice boards, display cases, ashtrays and so on. Sometimes these items may be chosen from stock, or they may be specially designed by the architect or other specialist—but what matters is that there should be a coherent and apparent house-style throughout. The guest will carry away with him one general impression, and this is conditioned not so much by the magnificent stairway as by the memory of a thoughtful hook for drip-drying over the bath. These small details, when away from home, matter very much.

33, in the Washington Hotel, London, the passages received equal attention to the bedrooms. Clear lettering is set on walls finished in light grey patterned vinyl plastic: suspended ceiling of corrugated plastic with fluorescent lighting over: floor is close carpeted with electric heating embedded in floor below: the lift lobby, 34, has walls finished in vinyl and mirror.

35, the marble mural by Michio Ihara is set on the screen wall dividing the entrance from the reception lobby at the Hotel Nikko, Tokyo. Rich materials are used in a simple yet sophisticated way. At Grosvenor House, London, care has been taken with the lettering, 36, to the new doors from the converted bar area.

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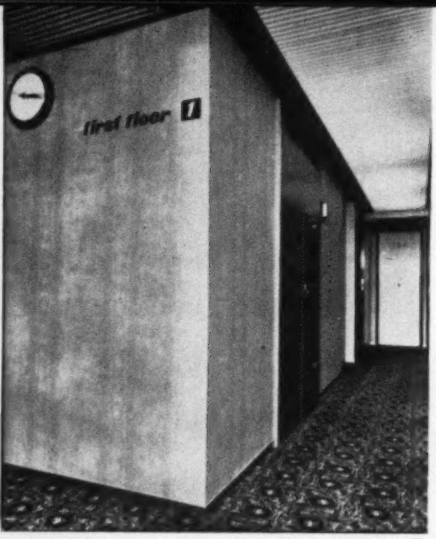

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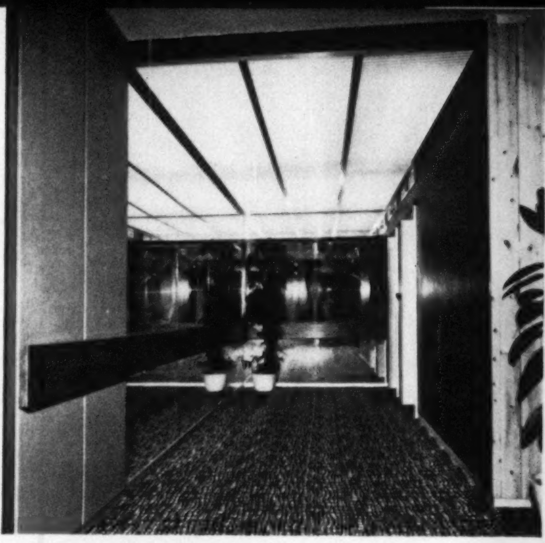

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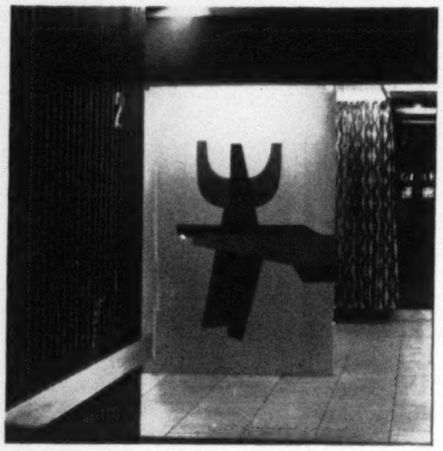

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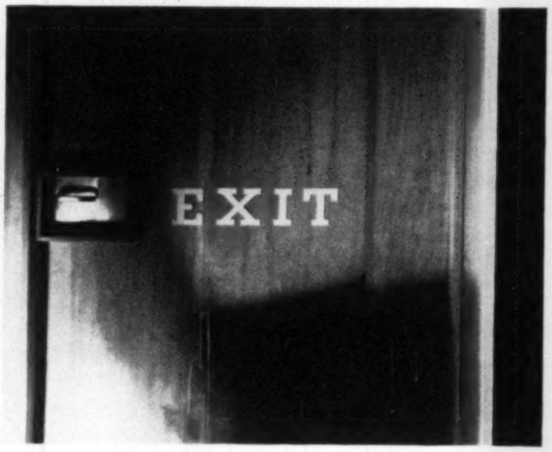

SUMMARY

What conclusions can be drawn?

Certainly it is in the public areas that the most difficult problems in hotel interior design arise. They will be used both by residents and people entering casually for a drink, a meal, a dance or banquet. Thus to some these are transit areas on the way to their bedrooms, while for others these areas are where they have come to enjoy themselves—they are not looking for a home from home. On the one side an almost domestic background is required, and on the other a stage setting for an occasion. The most successful public interiors are those where the scale is right—where the design has been able to combine public and private size, separating movement and rest areas, and decorating in a way appropriate to the room without recourse either to monumental 'effects' or domestic bric-a-brac.

In this the Hotel Osterport, Copenhagen, 37, and the Hotel Kowaki-En, Hakone, Japan, 38, succeed. There is no lack of richness and 'occasion.' These are obviously not private houses, and both possess a relaxed, yet positive, background. In contrast, the entrance lobby of the Statler Hilton, Dallas, 39, must surely give a chill to even the most experienced traveller. Aiming to 'make something of it' the Queen Elizabeth, Montreal, 40, adds electric chandeliers. As discussed earlier—if fancy dress is required, it must be done at full blast with no holds barred. Some people will hate it. But those that do like it will think it is terrific.

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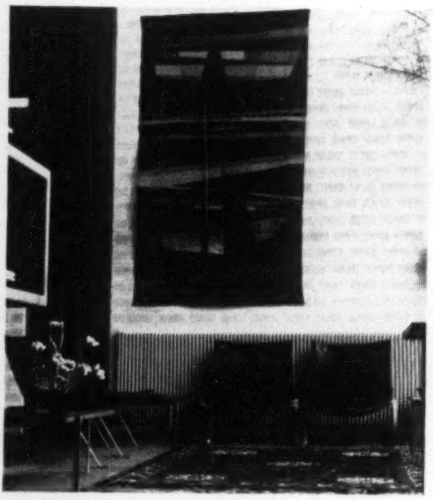

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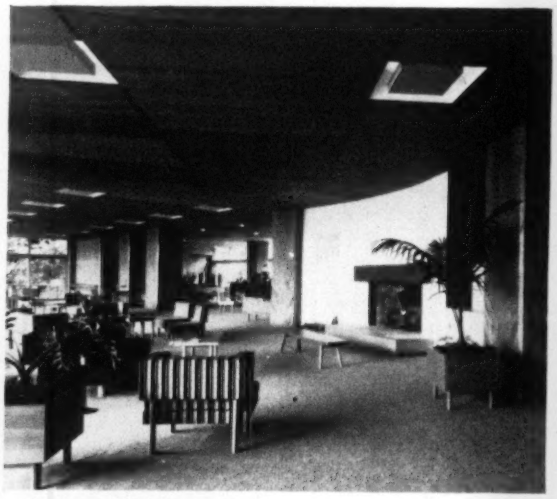

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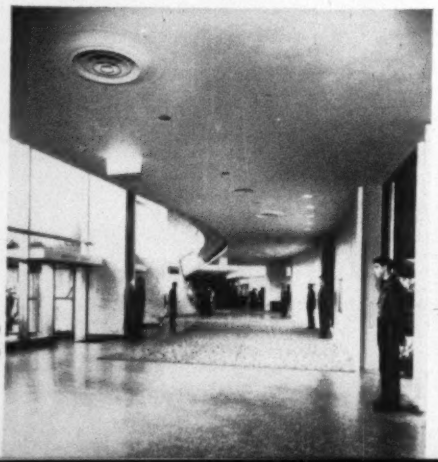

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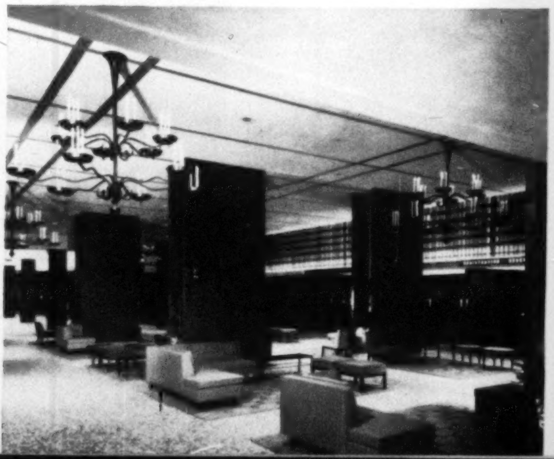


interiors: bedrooms

Second to the quality of the service, it is the bedroom which matters to the hotel guest. Exactly what is expected will differ from guest to guest—but it is hard to believe that opinions could differ as much as the examples on this page suggest.

The hotel bedroom has changed considerably over the last ten years. Various factors account for this, but principally the fact that the bedroom is increasingly seen as a bed-sitting room. By encouraging this—and designing for it—a great deal of the space which was formerly occupied by public rooms is no longer needed and can either be omitted (in the case of a new building) or put to use in some directly profitable way.

This double use of the hotel bedroom does not mean that they are appreciably bigger—in fact every trend is towards making them smaller.

The provision of private bathrooms—now accepted as essential in any new hotel—avoids the awkward inclusion of a wash basin. In many cases the dressing table can be incorporated within the bathroom.

While there are countless variations in the design of hotel bedrooms, these examples serve to show the main types :—

1. Apollonia, Stockholm (80 rooms) is a good quality, but not luxury hotel. It has simple rooms equipped with sturdy furniture and fitted out to provide the guest with what he will need in a pleasantly quiet and relaxed way.

2. The Leofric, Coventry (100 rooms), remains the best, out of the few examples, of modern British hotels. The bedrooms are well equipped and given a degree of decoration not seen in the Apollonia.

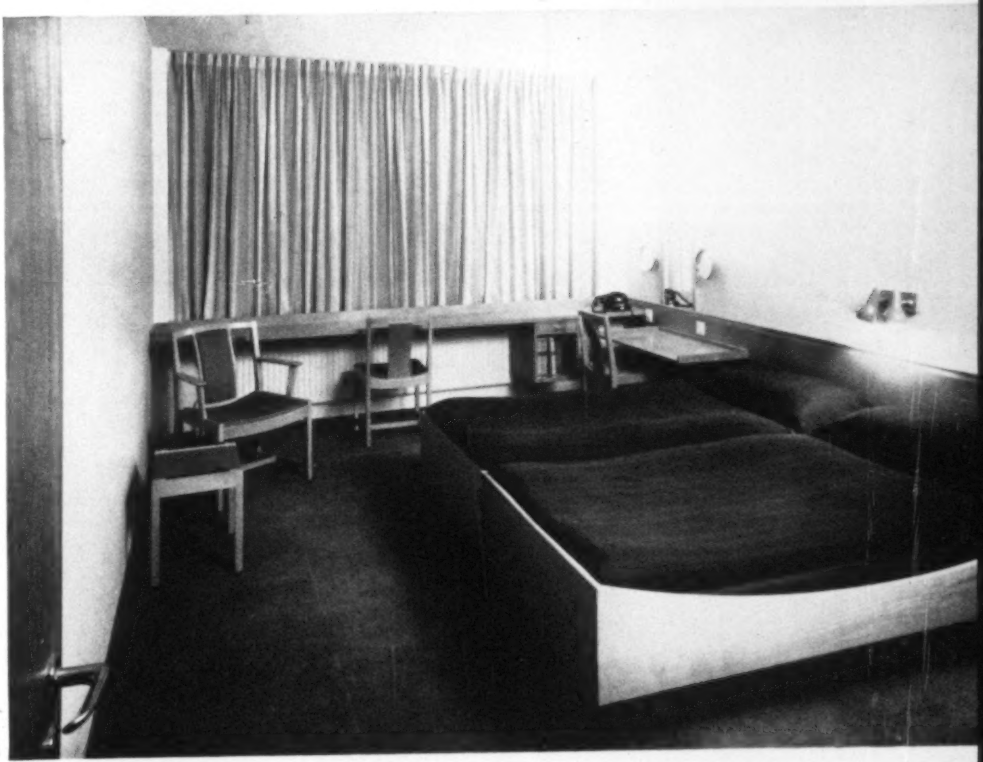
3. The Queen Elizabeth, Montreal (1,216 rooms). This is the living room of the Royal Suite which includes a maid's room. It is hard to say whether this is 'home from home' for royalty—or even for the President of Pepsi-Cola. There is a demand for this type of enriched accommodation but it might equally well be satisfied by saner, modern means.

4. The Continental Hilton, Mexico City (400 rooms). All Hilton hotels contain a variety of bedroom suites. This is the Chapultepec suite, complete with service pantry. The decor, based on the old imperial castle adjacent to the hotel, aims to be mighty impressive and to allow the guest to think that he is in Mexico and not just another Hilton hotel.

5. Cadogan Towers, London (320 rooms). Due to open before Christmas. Here the aim is 'to make the guest feel at home' and 'the designer has chosen furniture which would be found in a gracious contemporary home.' The result is that, while it may not actively offend anyone, it achieves only a rarified neutrality.

6. Grand Hotel Pineta Palace, Lignano, Italy (90 rooms). Reasonable accommodation, catering mainly for tourists. Money has gone into good finishes and furniture.

7. Westbury, London (270 rooms). The design of internal areas including this bedroom, falls below the visual standards for a hotel of its class.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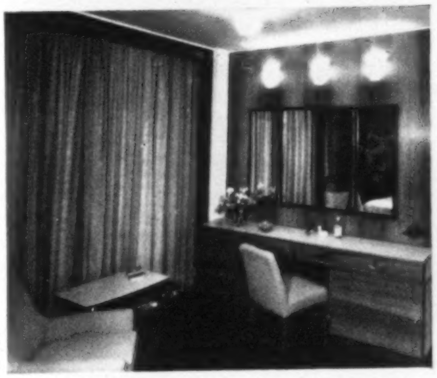
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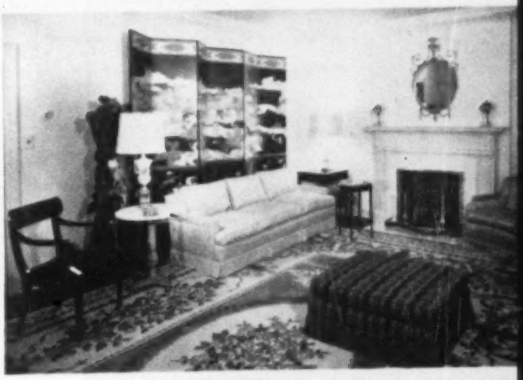
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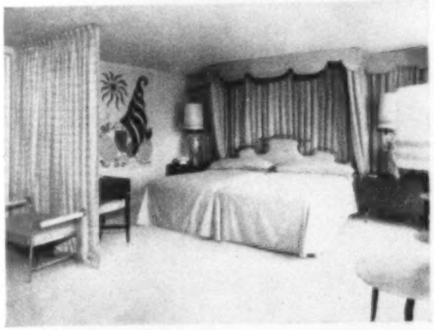
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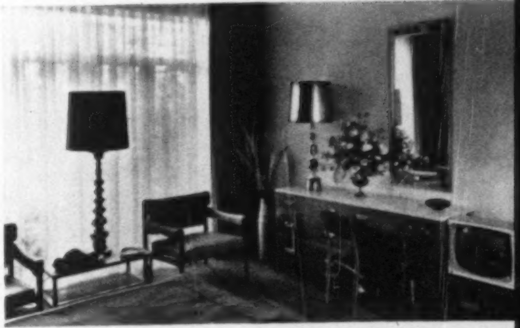
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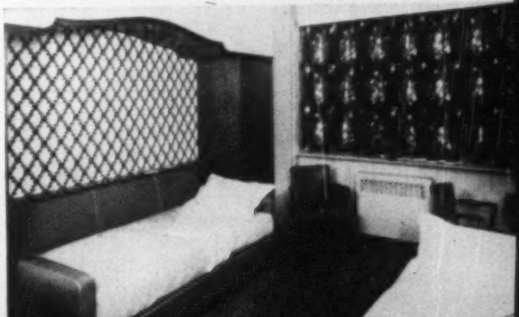
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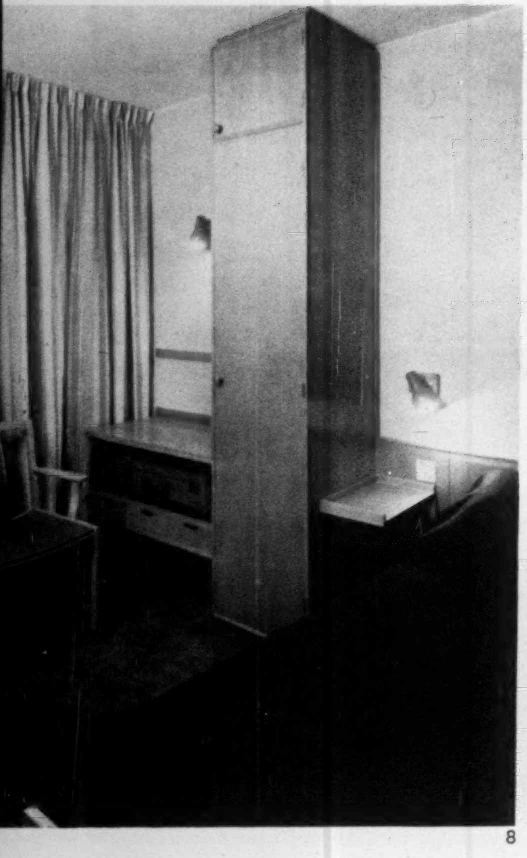
bedrooms



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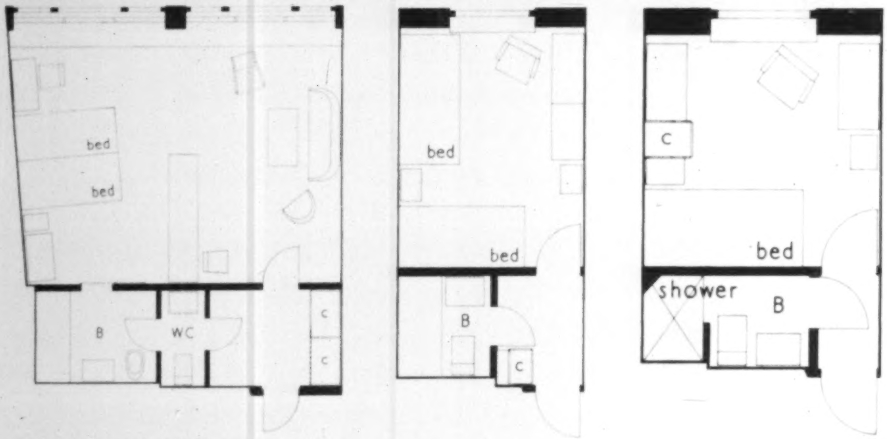
8, 9, 10, *The Apollonia, Stockholm. The hotel contains the usual variety of bedrooms (single, double and double suites), but no luxury suites. The same quality of finish and equipment has been carred through all rooms—which vary only in size and special fittings. Thus, the single rooms have bathrooms with shower only, double rooms have bathroom with bath, and the double suites have bathroom with bath and separate w.c. and basin. As the plans (below, left) show, the double suites have a sitting area separated from the beds by a storage unit housing TV.*

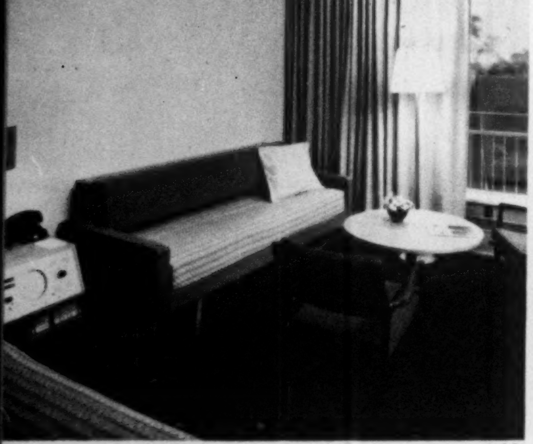
Throughout robust materials have been used, and no decorative effects added—the character of the rooms coming from the use of natural timber set against walls with a slightly textured finish, quiet colours and simple printed fabrics. All fitments are fixed, the majority cantilevered from the walls, allowing for easy cleaning underneath. The beds are set on fixed plinths which will again reduce cleaning, but mean that the making of the beds is more difficult.

11 *(opposite page, top), The Laponia, Arvidsjaur, Sweden: a typical double bedroom showing how attractive an effect can be obtained using units of simple construction and precise detailing. The bench is upholstered in a bright striped woven fabric. The built-in dressing table is arranged to form an abstract design on the wall, combining light, mirror and guard rails, which protect the wall from suitcases when opened on the special end section of the table.*

12 *(opposite page, bottom), Hotel Kowaki-En, Hakone, Japan. Standard double bedroom. Walls finished in two types of wallpaper, and window fitted with sliding screens. This shows how a sense of elegance and quality can be obtained with simple, almost rugged, elements when they are carefully chosen and arranged.*



bedroom plans: the Apollonia, Stockholm



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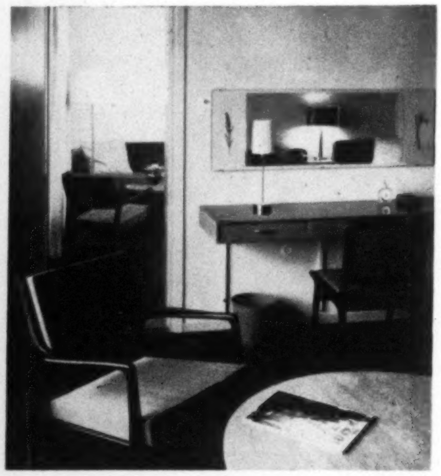

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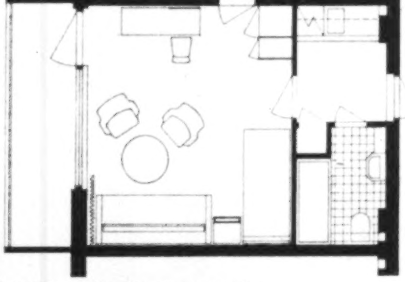
13, *Hotel Foresta, Stockholm: a typical double bedroom with bathroom (plan below). The beds, which convert to settees during the day, have backs fixed to the wall and lower parts sliding forward. The built-in bedside unit includes radio, telephone and automatic alarm clock. The carpet is brown with the symbol of the hotel used for pattern. The curtains run from floor to ceiling and are interlined with black material as a protection against the light northern summer nights.*



typical bedroom plan: Hotel Foresta, Stockholm

14, *a two-room suite in the same hotel, with double and single rooms connected. The same carpet runs throughout the hotel, as well as a standard cantilevered dressing table, surfaced in olive green plastic.*

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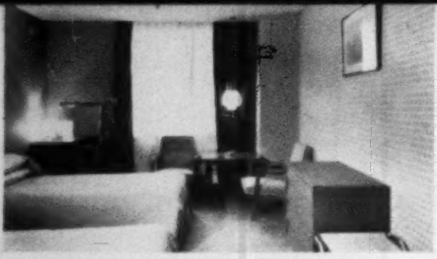

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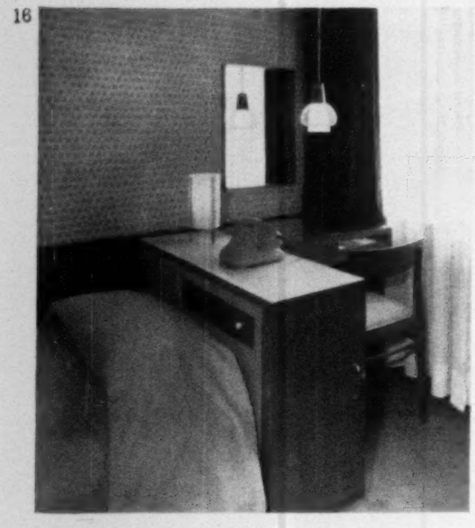

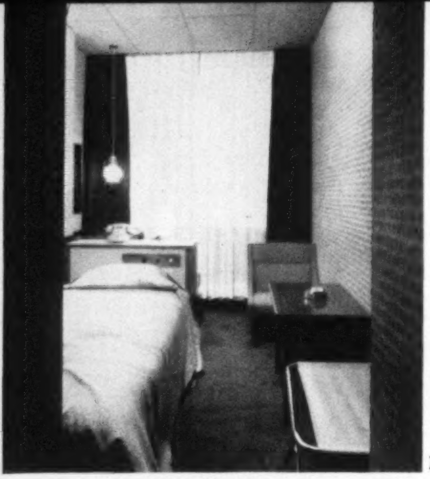

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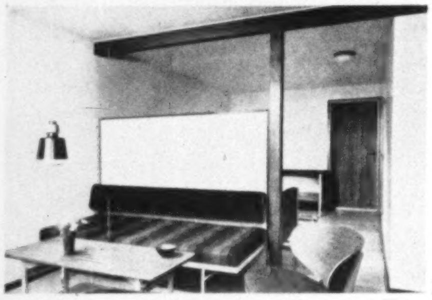

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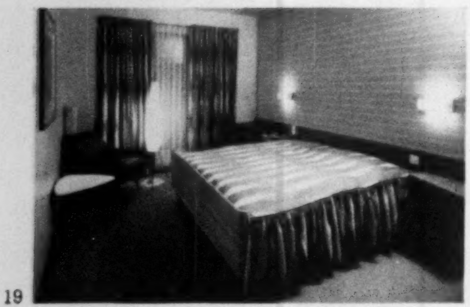

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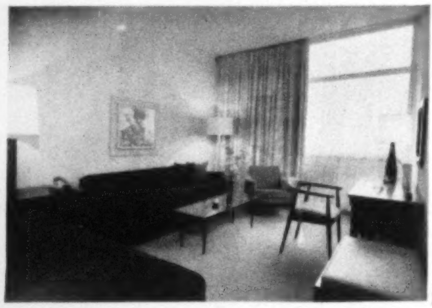

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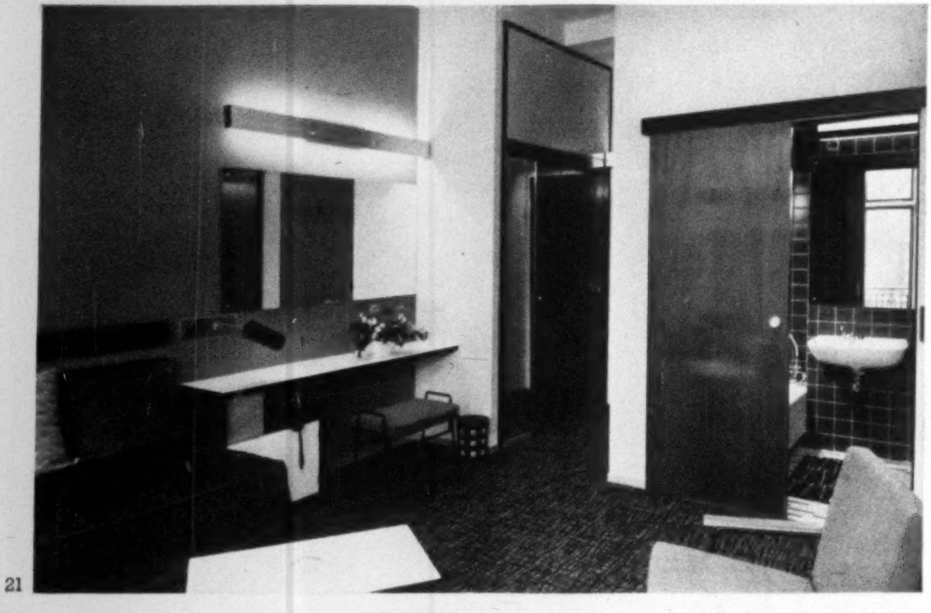

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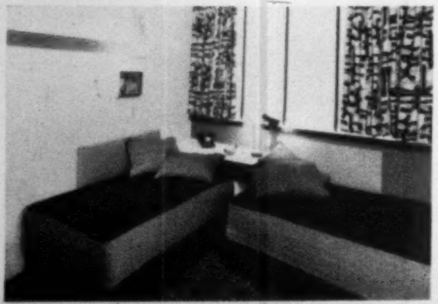

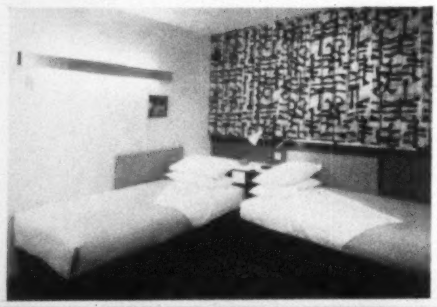

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bedrooms

The previous examples, mainly Swedish, have shown how a hotel bedroom interior can be designed so that it will be able to please everyone, while being in no way insipid. This is not easy. The designer must exercise control and the furniture in the room must look intended and not merely deposited there. The small bedroom which aims at enrichment can easily become over-elaborate, and lose a sense of space which a simpler treatment would have allowed. These examples aim to outline these points.

15, The Osaka Grand Hotel, Osaka, Japan: a standard twin bedroom with walls finished in a small patterned wallpaper. The furniture, including the luggage rack, is well chosen.

16, 17, a standard single bedroom in the same hotel. To the hotelier the advantage of wallpaper is that it is simple to apply and gives him the satisfaction that he feels he has 'done something' about the walls. It is a tight fit, however, to include all the necessary furniture, and the wallpaper here merely makes the room look smaller. The well-designed bedhead unit includes wireless and service bell-push, together with a storage cupboard. The loose table lamp will prove easy to knock off.

18, The Jantzens Hotel, Gudhjem, Denmark. The sleeping area is separated from the sitting room by a low screen wall. Pine flooring with coconut matting covers the sitting area, with bright coloured upholstery.

19, The International Hotel, Basle: a typical double bedroom. The beds, with woven cane ends, are loose and set against a fixed bedhead panel running the length of the room. The horizontally patterned paper aims to increase the apparent size and length of the room (though this would have been more effective if it had not bled on to the ceiling).

20, 'Berlin Hilton, Berlin: bedroom suite (not luxury) arranged for use as an office and for entertaining. One of the principal differences between British (and Scandinavian) rooms compared with other countries is the height that is thought desirable for the bedrooms. To most British guests this room will seem unnecessarily high, but it is standard American and European practice.

21. The Londoner, London. The walls are painted and a good deal of pattern introduced in carpets, curtains and fabrics. The effect is 'busy' and not sufficiently controlled by the strong black framing to the cupboards and door pelmet. The doors, to bathroom and cupboard, run on top track which holds them clear of the floor carpet.

22, 23, The Washington, London. A double bedroom by day and night. By arranging the twin beds from the corner in this way clear space is obtained in the middle of the room. During the day, and while undressing, this will prove a considerable advantage. But it is not an arrangement that guests like. They are prepared to accept it as a necessity of cramped hotel planning, but would prefer to have their heads backing on to a wall in the normal way.

The right choice of furniture for the hotel bedroom is essential. When even a small hotel is built, the quantity involved justifies purpose-made pieces. The furniture must be robust and designed to accept what would be regarded as abnormally heavy use in a domestic interior.

As far as possible, surfaces should be proof against cigarette burns and damage from alcohol. Handles and locks must be particularly sturdy. Cupboards should be designed to allow the guest to see easily if anything has been left behind.

24. Humbolt Hotel, Caracas. The bedrooms are set in a circular tower block—each bedroom occupying a segment of one of the circular floors. The bedroom and sitting room are separated by a folding screen which is suspended from the ceiling.

25. Hotel Osterport, Copenhagen. Fitted luggage rack, low make-up shelf and desk surface are fitted between cupboard and window wall, all cantilevered clear of the wall.

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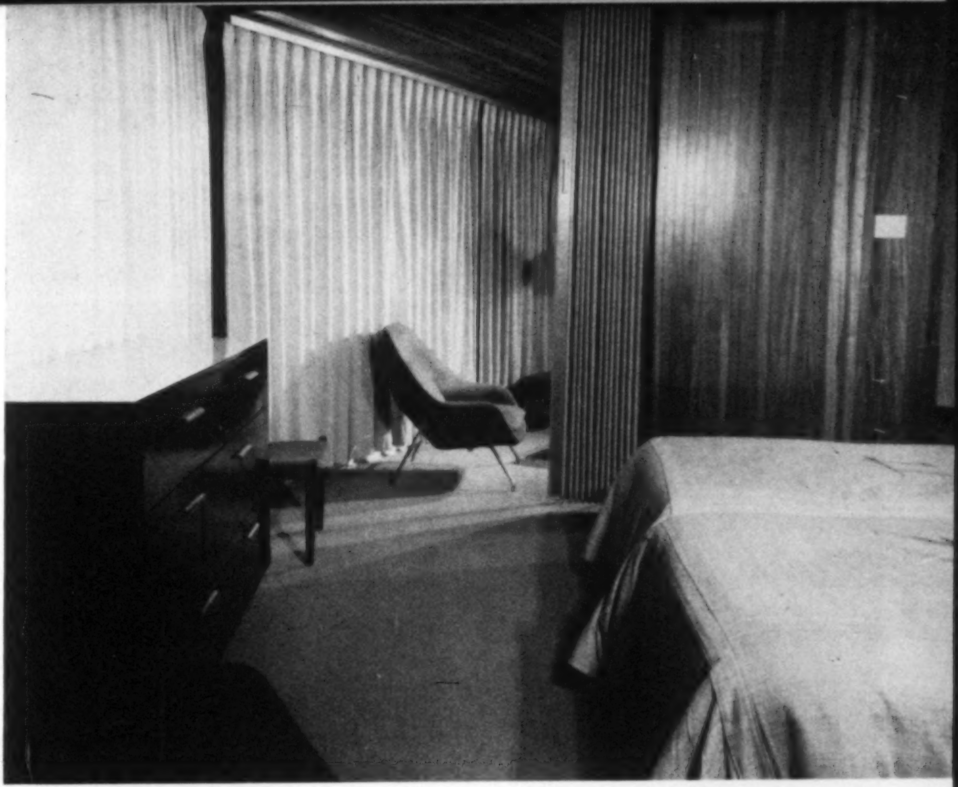

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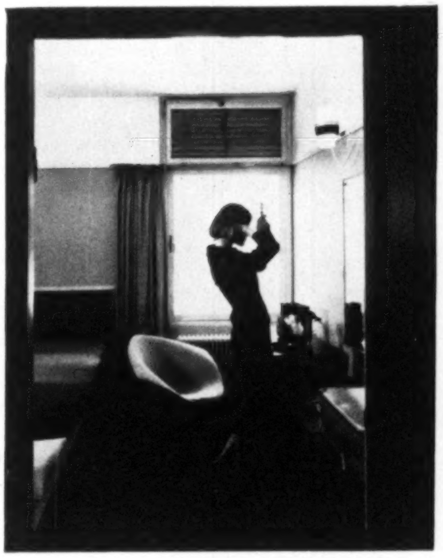

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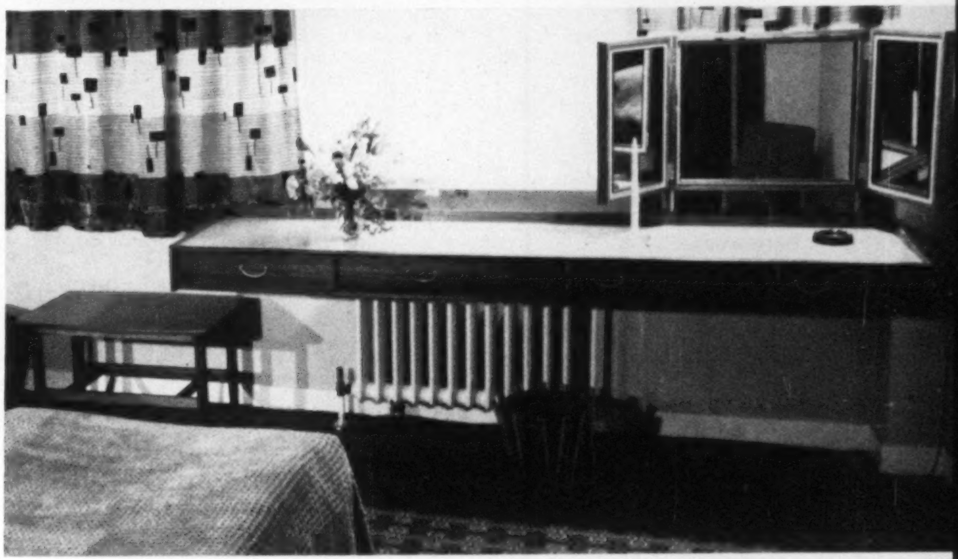

26. The Leofric, Coventry. This unit, 7 ft. 6 in. long, serves as a dressing table and desk. The whole unit is cantilevered 4 in. from the wall, allowing the curtains, which run the full length of the room, to fall behind. The side mirrors can be folded over the centre mirror when not in use: top surface in plastic board.

27. Hotel de France, Conakry, French Guinea. This wardrobe unit divides the bedroom from the bathroom, and the tiled floor is carried through. The unit has a metal framework, back panels in obscured glass, and doors formed in slats of colonial wood. By having the unit free standing, cross ventilation is possible.

28. Washington, London. Top hung doors allow the carpet to run through. The centre section, in African stinkwood, is fixed. In the corner is a small make-up table with overhead light and adjacent razor point.

29. Grosvenor House, London. Dressing table unit with fixed back mirror and hinged side mirrors.

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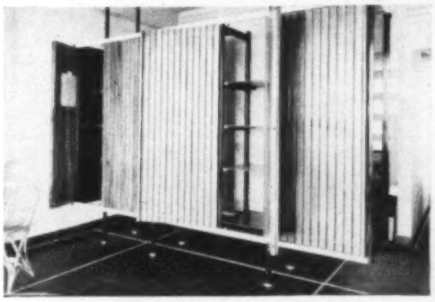

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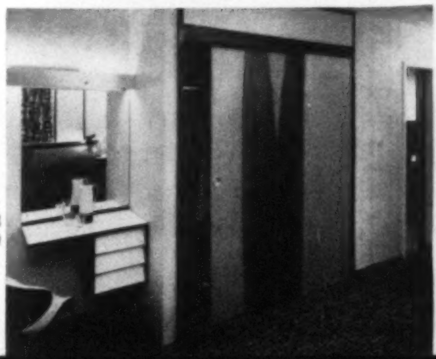

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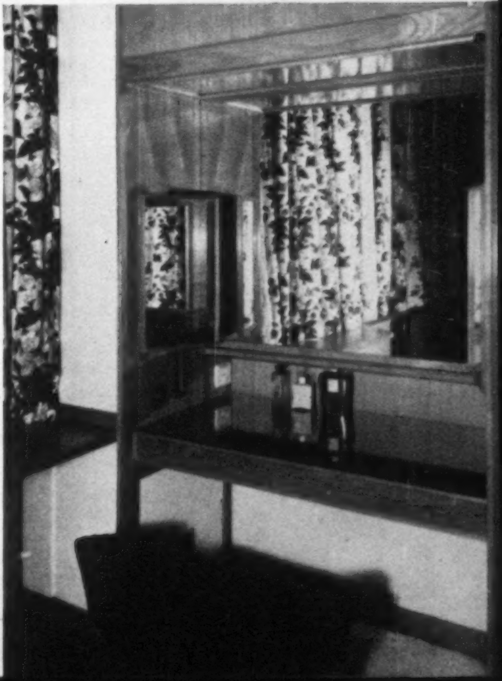

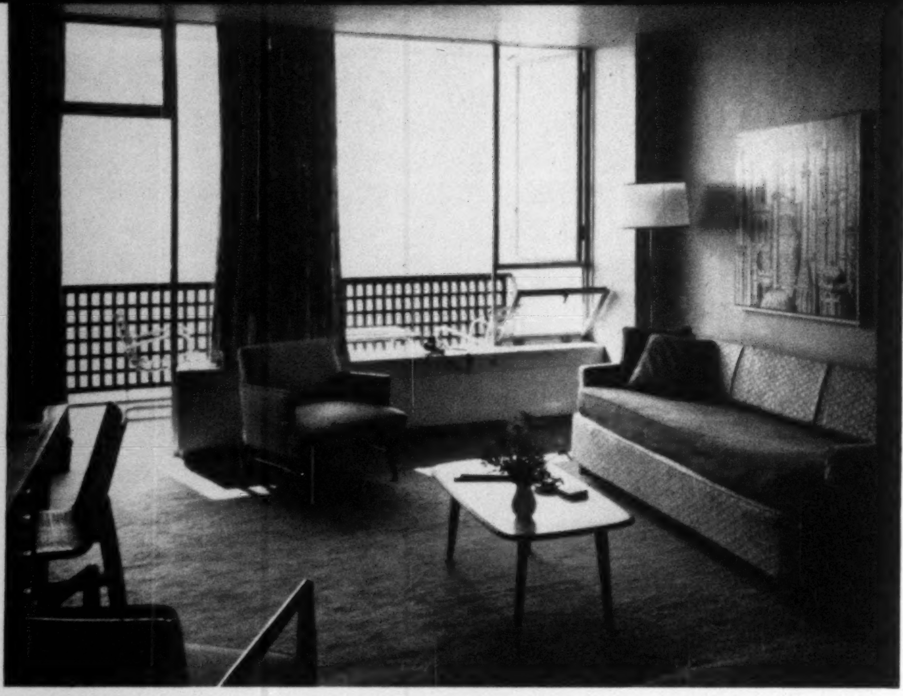
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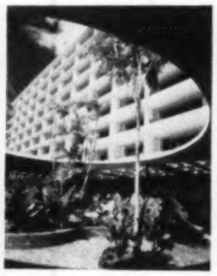
bedrooms

With guests' growing preference for sitting in their own rooms rather than in public areas—and in many cases wishing to have their meals in private as well—a balcony becomes a common addition.

For hotels in the tropics there is the advantage that rooms can be fitted with French windows and shaded by the balcony above. The elevations shown earlier also indicate how valuable balconies are in giving interest to hotel elevations.

On the debit side, the space given to a balcony is lost to the bedroom itself. Thus if the balconies are set within the structure, the overall size of the building will be appreciably increased. Then two small, but important, managerial disadvantages: the increased danger of theft when continuous balconies are employed and the difficulty of restraining guests from hanging towels and bathing costumes over the balustrade to dry. Notices can forbid this but it is still difficult and tiresome to enforce.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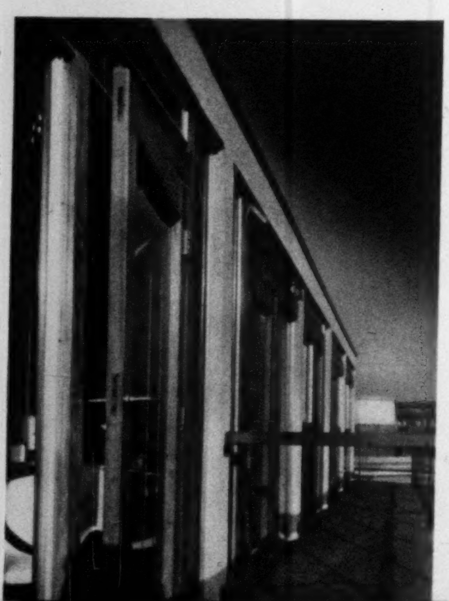
30, 31, Istanbul Hilton, Istanbul. The balconies are 6 ft. 4 in. by 13 ft. 6 in. and the bedrooms 14 ft. by 16 ft. and 8 ft. 6 in. in height from floor to (suspended) ceiling.

32, 33, El Panama, Panama City. The main bedroom block has been turned to face the trade winds, and designed one-bedroom thick. The bedrooms are separated from the access balcony by louvred screens which permit cross ventilation.

34, Washington Hotel, London. The eighth floor containing four penthouse suites has the glazing set back 5 ft. from the main building line, allowing a continuous balcony.

35, Casa Albergo, Lignano, Italy. A continuous balcony, 6 ft. wide, divided by obscured glass, gives private balcony space to each bedroom.

36, Pineta Palace Hotel, Lignano, Italy. A continuous balcony surrounds the public rooms, set on the first floor. The bedrooms above each have their own balcony, 4 ft. 6 in. deep, and fitted with sunblinds.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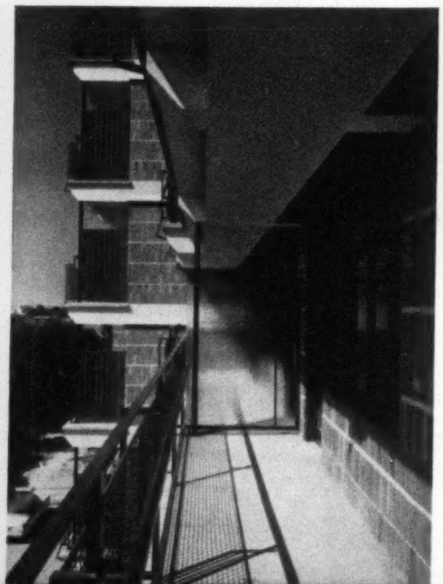
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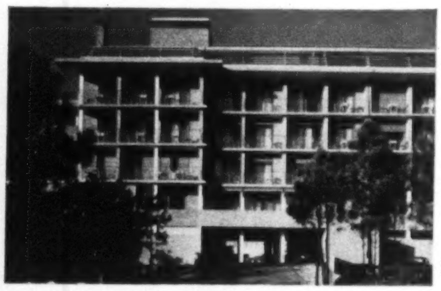
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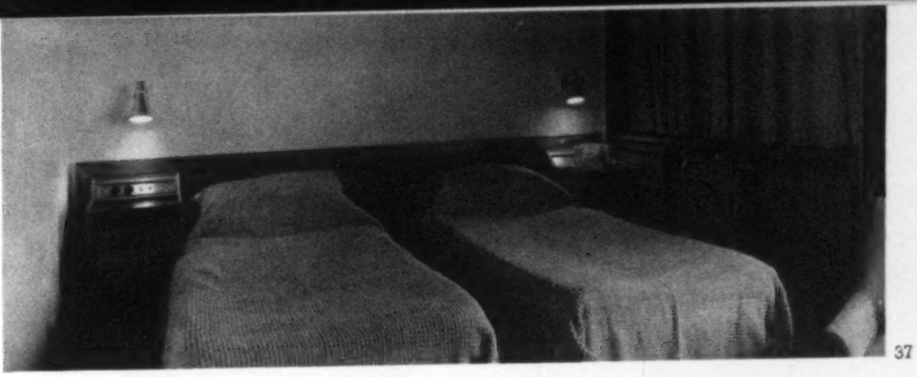

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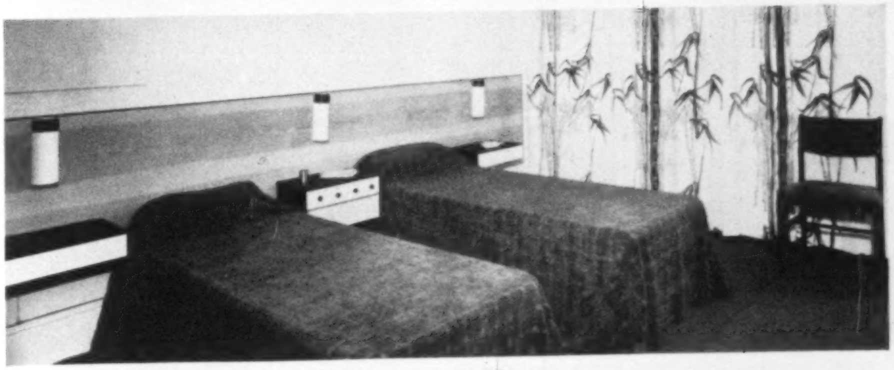

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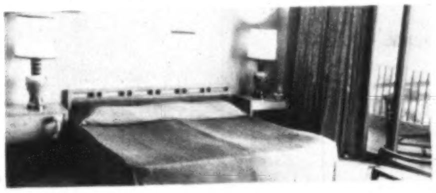
A comparison of British and American interiors reveals that one of the most striking differences is in the scale of table (and standard) lamps. To British eyes the American fittings usually look elephantine and our own, when looked at again, pimply. It is more important that bedside lights should give good light than have foolproof screening to the other side of the double bed. The position of the fitting must avoid danger of damage.

37, at the Leofric, Coventry, a bedhead unit is taken from wall to wall and accepts cantilevered bedside cabinets, incorporating control panel and housing for the radio speaker.



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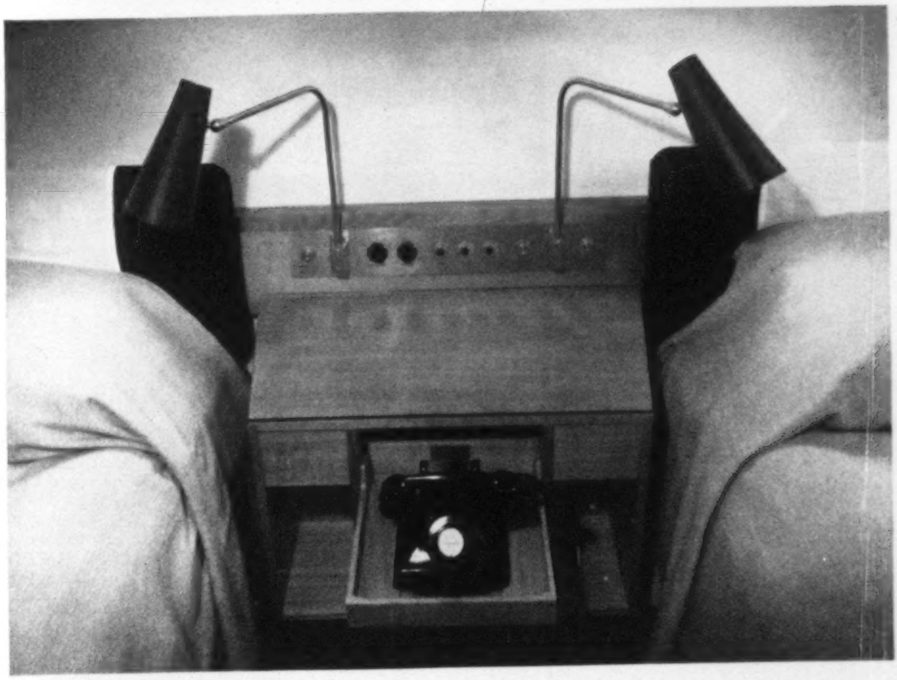

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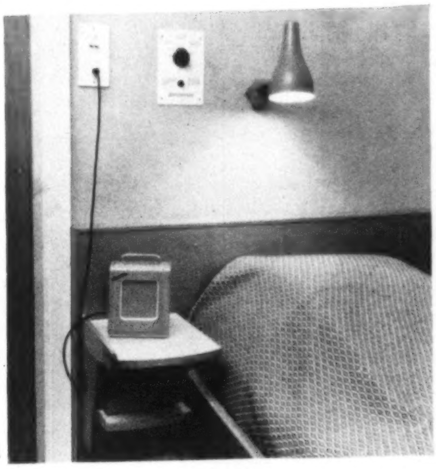

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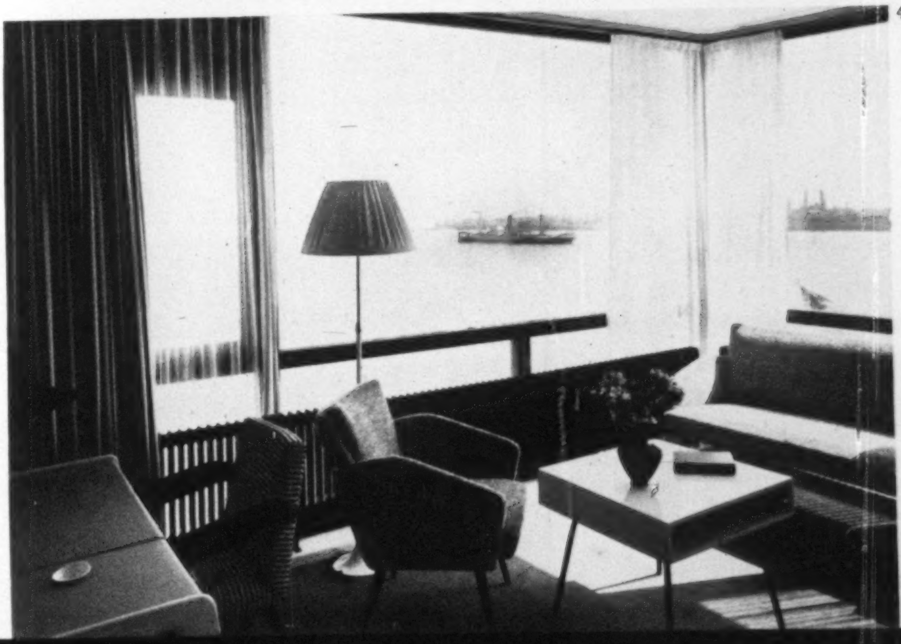
38, a prototype room for a projected hotel in the Bahamas has a continuous bedhead in polished pine with special lights with plastic shades.

39, a double bedroom in the Nile Hilton, Cairo, with bedside lamps of the usual large American size. Fittings of this kind occupy space that would be better clear.

40, a special unit, at Grosvenor House, London. The lights, on swivel arms, are liable to damage and it is unlikely that there is any real advantage in having them adjustable.

41, Hotel Malmen, Stockholm, has an individual time-clock alarm system which can be pre-set as required. It appears that the height of these has been carefully assessed to ensure that the sleeper is well out of bed before being able to turn off.

42, The Delta Hotel, Vlaardingen, Holland. By taking the glass to floor level, these small bedrooms with no balconies appear much larger than they are.



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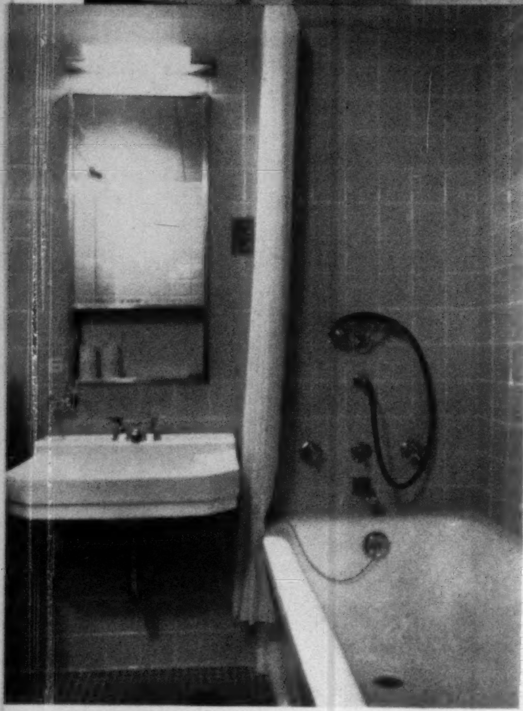

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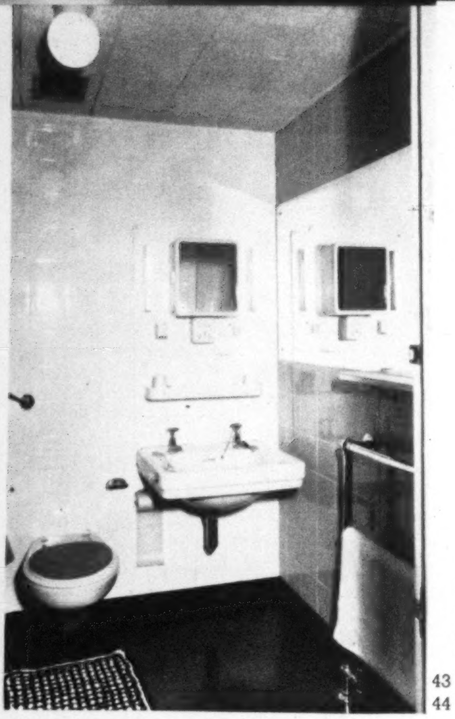

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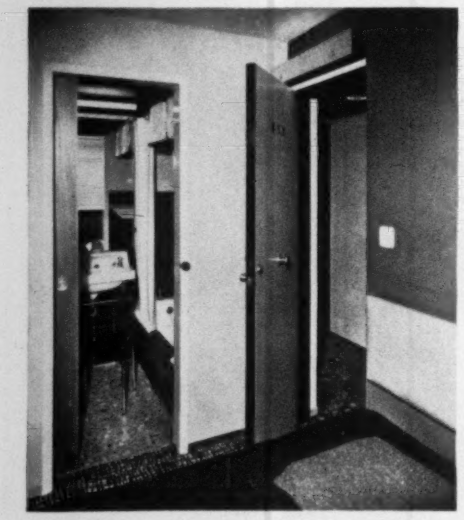

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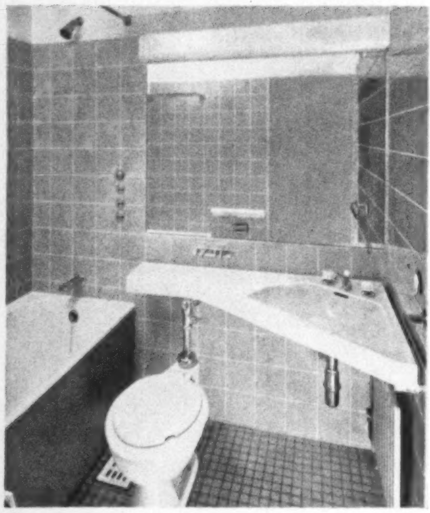

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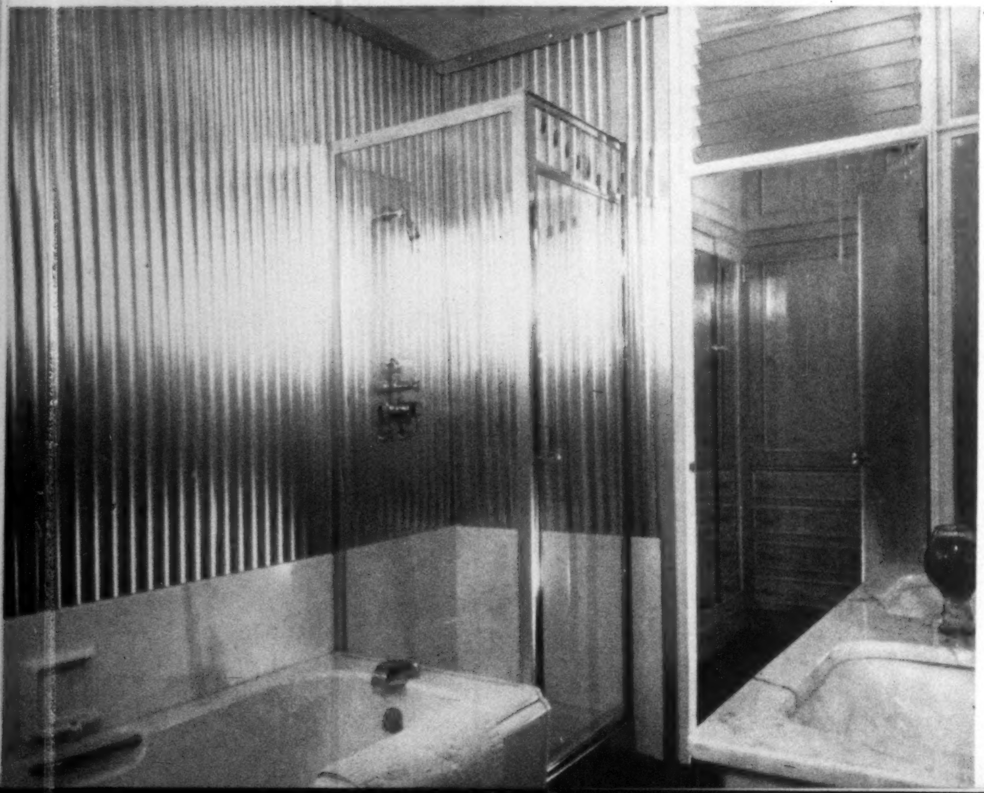


47

HOTELS

interiors: bathrooms

The standard bedroom width in a slab block is controlled not so much by the desirable bedroom size as by the sum of bathroom, plus lobby (plus cupboard), plus ducts. This means that economical planning of bathrooms is essential to achieve the maximum number of bedroom units.

It is important for the bathroom to be equipped with accessories, such as razor points, hanging rails for drip drying and uncluttered space for toilet accessories.

Showers, in place of baths, have particular advantages in tourist hotels, for they give an appreciable saving in space. Alternatively showers can be fitted over baths, though it is difficult in a small bathroom to make proper screening to prevent wetting the floor.

When the hotel is catering for American visitors there are advantages in having showers instead of baths since Americans often prefer showers, feeling that baths are unhygienic.

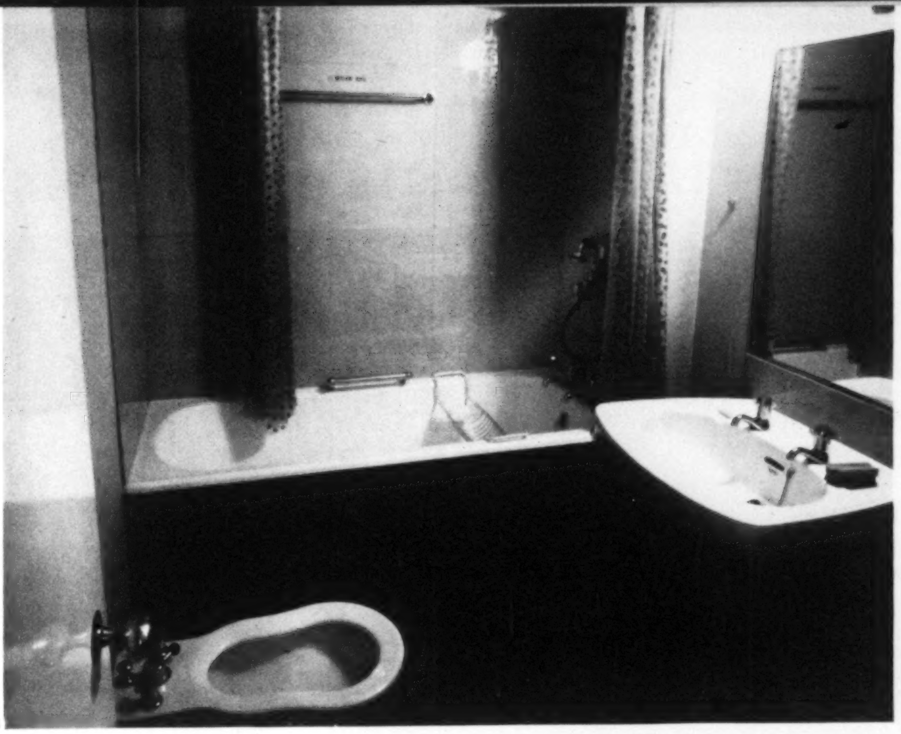
43. Grand Hotel, Osaka, Japan: the standard bathroom with floor finished in mosaic tiles with waste outlet. Walls throughout tiled and ceiling finished in waterproof plywood panels.

44, Strand Palace Hotel, London. Recently over 100 bedrooms were converted and individual bathrooms added. Each bathroom has a heated towel rail, shaving cupboard with adjacent strip light, and multi-point razor socket. The w.c. pan is corbelled out from the wall, allowing clear cleaning space below. Lino floor tiles.

45, Washington Hotel, London. The bathroom is 6 ft. 6 in. by 4 ft. 6 in. with a recess for a 5 ft. 6 in. bath. Wash basins have spray mixing taps. The floor is surfaced in unglazed mosaic and the sliding door in flush veneer is top hung with no floor track.

46, first used in America and shown here at the Berlin Hilton are purpose made combined wash basins and make-up shelves, extending over the back of the w.c. It is likely that in all but luxury suites the practice of fitting waste outlets to floors will grow to prevent damage from overflowing and permit easy cleaning. The outlets shown here appear unnecessarily large.

47, Mayfair Hotel, London: luxury suite bathroom with walls finished in corrugated anodized aluminium sheeting. The floor is carpeted and the shower fitted within an enclosed glass cubicle.



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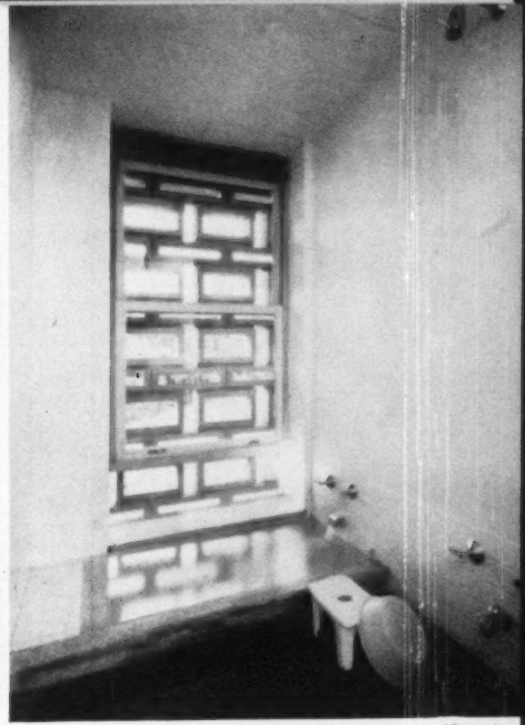

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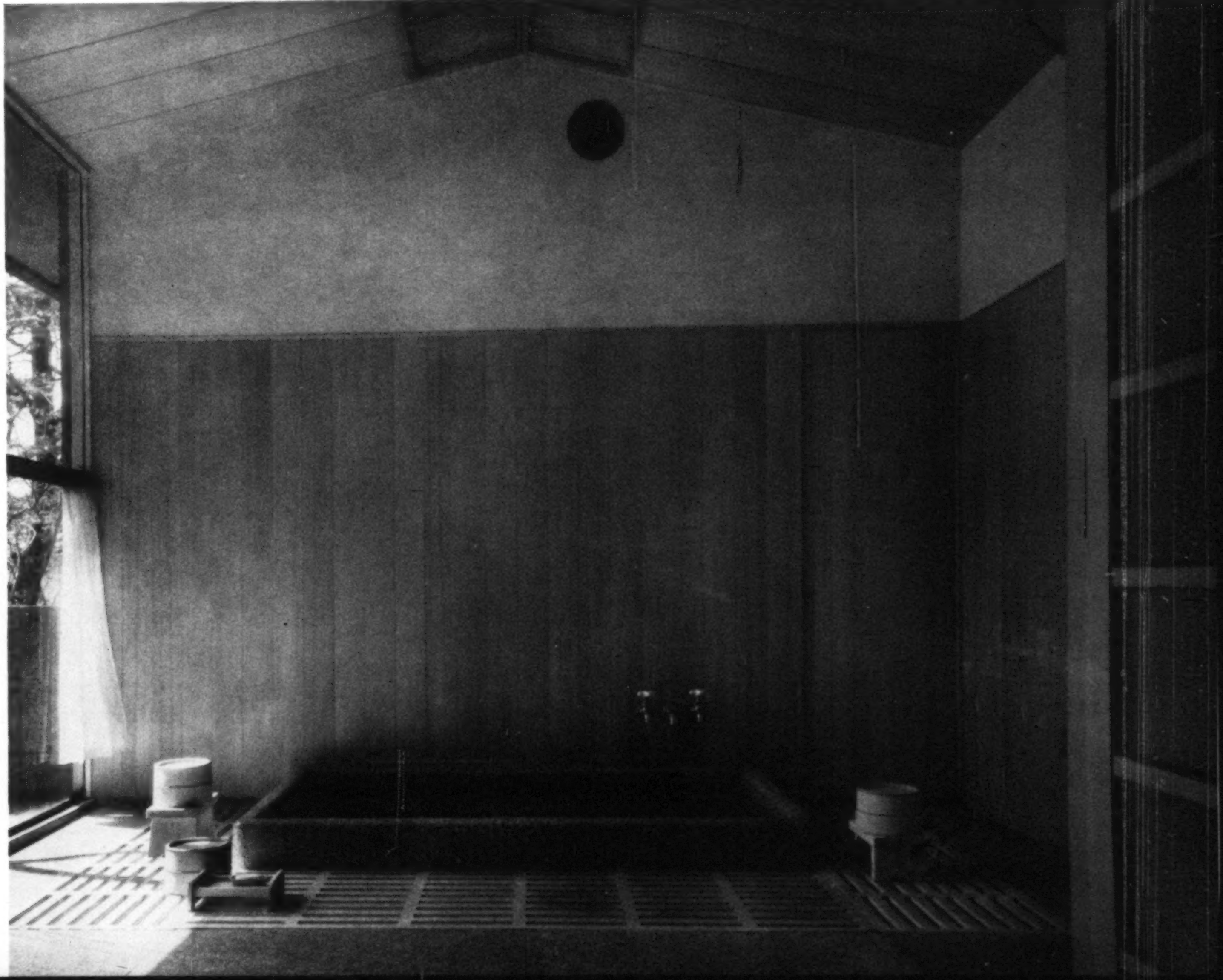
48. Leofric, Coventry. The shower, fitted to a mixing valve above the taps, can be fixed to a clip at high level when required. Over the bath is a nylon rail for drying nylons. Floor is thermoplastic tiles.

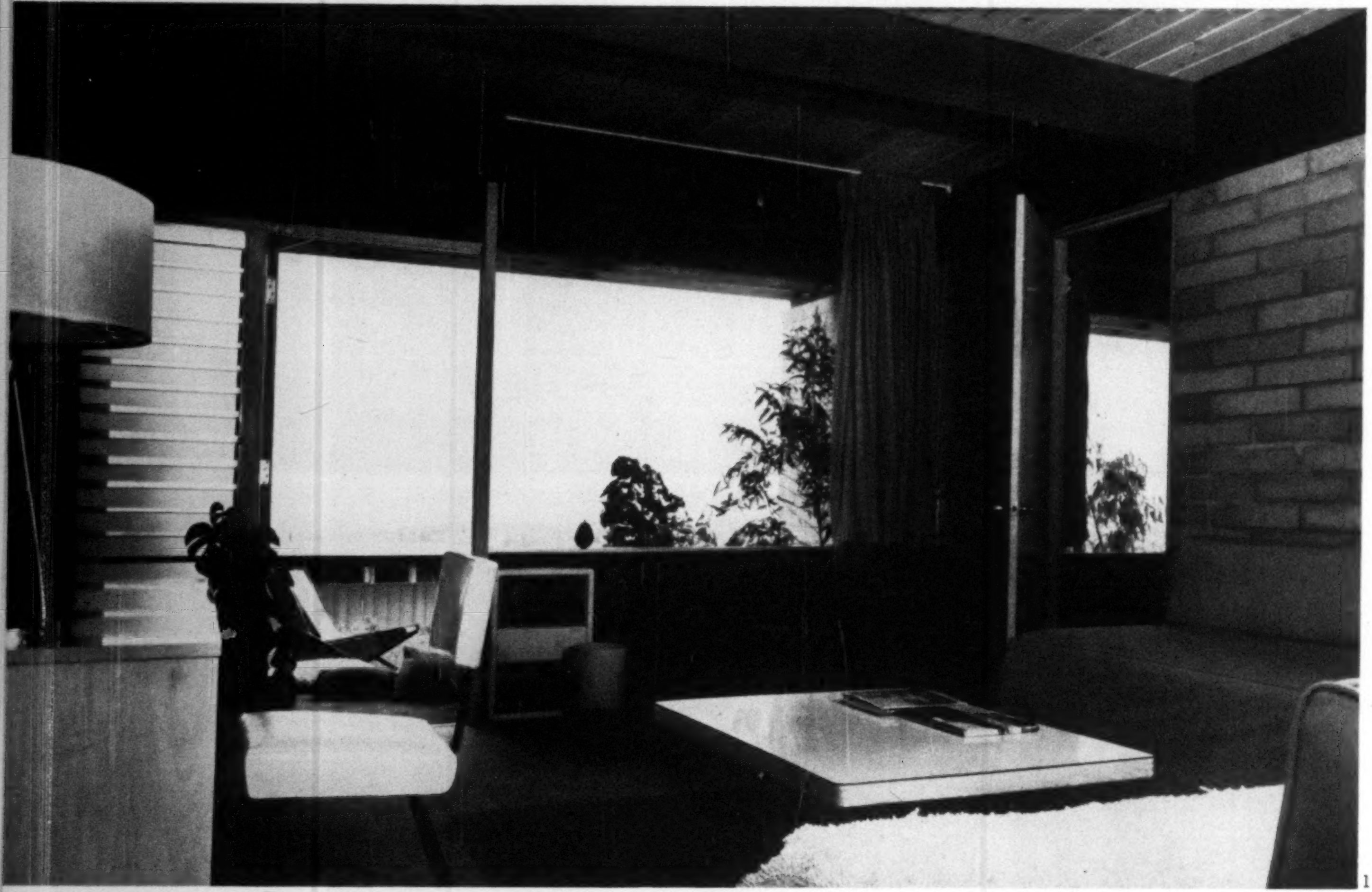
49, Kowaki-En, Hakone, Japan: a Turkish bath, served with hot spring water, looks through a screen of concrete blocks to the sloping site outside. Adjacent are games rooms, beauty salon, barber, shower and dressing rooms.

Not strictly relevant to Western hotels is 50, Hassho Kan Hotel, Nagoya, Japan—the open women's bathroom. Glass doors open on to an enclosed court. Bath sides and paving are in granite with removable duck-boards surrounding the bath; an ingenious adaptation of Japanese tradition to modern architecture.

50



interiors: luxury suites



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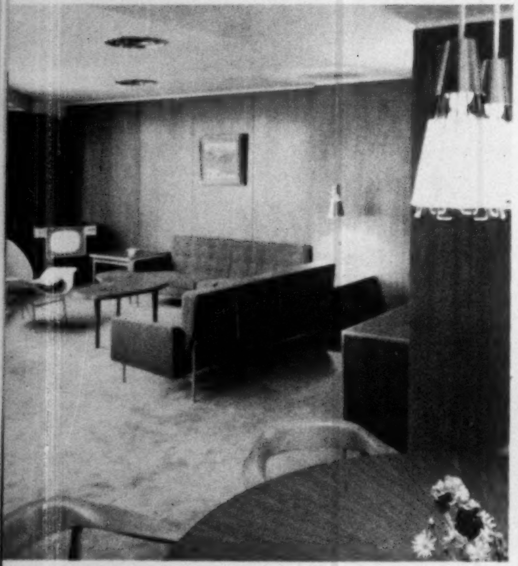

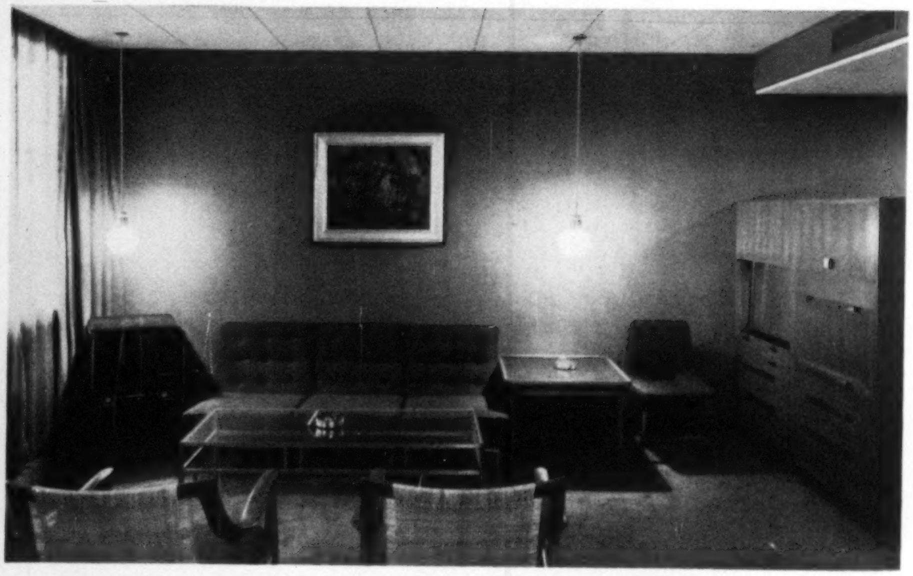

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The need for luxury suites has not so much changed as extended. Instead of one or two 'queen bee' suites, hotels find now that they need a number of luxury suites which will be obviously superior to the general standard of their rooms. The reason for this is a change in economics. With the increased mobility of senior executives, there is a growing demand for a class of impressive (often ostentatious) accommodation which can be charged to an expense account and used for a temporary office, or a setting for a press conference.

1, San Pedro Hacienda Hotel, California. The rooms contain twin couch beds, writing desk, easy chair, private dressing area and bathroom. The external door leads to a private seating space with glass louvres.

2, Osaka Grand Hotel, Japan. Living room of Royal Suite with hardwood panelled walls and crumpled silverfoil finish to the ceiling: and 3, the sitting area of a Class A bedroom suite at the Osaka with wall finishes in cloth and ceiling in painted plywood panels.

There are two positions in a new hotel where these luxury suites may be placed. They may be either on the top floor where they can be freely planned without reference to the standard bedroom layout below—or at the corners of slab blocks, allowing external walls on two sides and a break from the standard bedroom width.

4, Beverly Hilton, California. The terrace on two sides can be reached by sliding glass panels. A dining table is in the far corner.

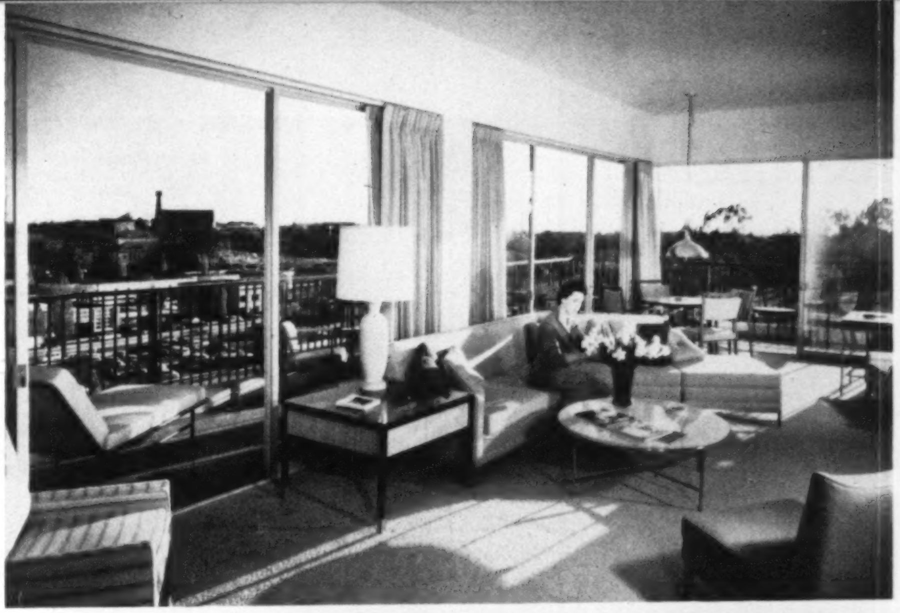
5, The Leofric, Coventry. This hotel has a care and sanity throughout which is sadly lacking in many hotels. In this double bedroom (not truly a luxury suite—but vastly superior to most more opulent examples) the wall is panelled in polished elm and contains mirrored recesses comprising writing desk, dressing table, and cocktail cabinet. It is a feature of this hotel that items such as these have been integrated into the design by the architects and their collaborators—not just deposited in the room.

6, Mayfair, London. A twin bedroom suite with beds set in a recess off the main sitting area with curtain to separate the two areas. A mixed-up, pretty scheme where the effect comes from delicate colours and general 'freshness.'

7, Habana Hilton, Havana. The master bedroom of the Castellana Suite. Marble floor, marble bedhead, fancy metalwork and the stage set.

9, Westbury, London. In their concern to ensure novelty, hoteliers have called in decorators of all kinds. Here Norman Hartnell, the Queen's dressmaker, has created the Hartnell Suite. White cockatoos, and the bookcase concealing the modernistic TV and cocktail cabinet.

8, 10. The Dorchester, London. Oliver Messel's penthouse suite in Decorator's Decorated. No opportunities have been missed.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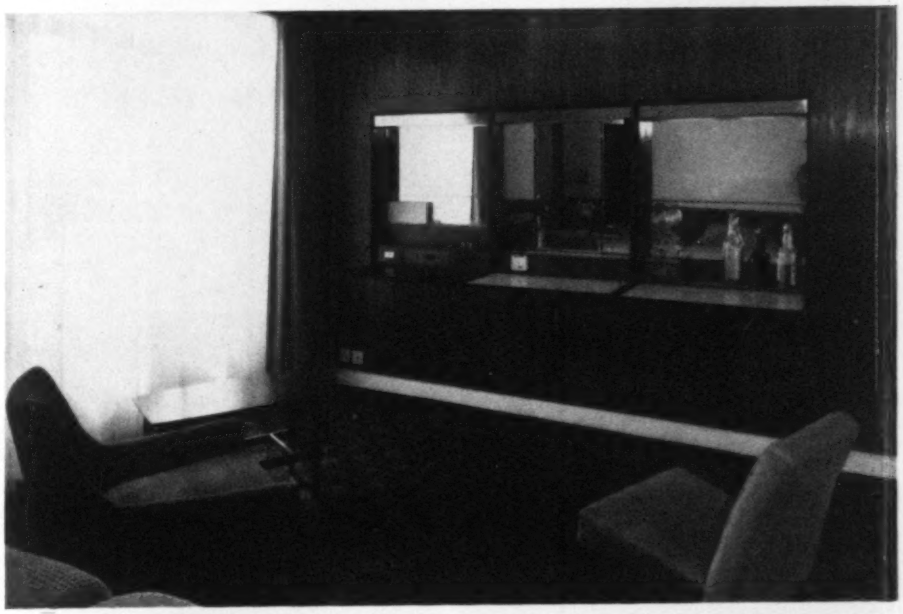
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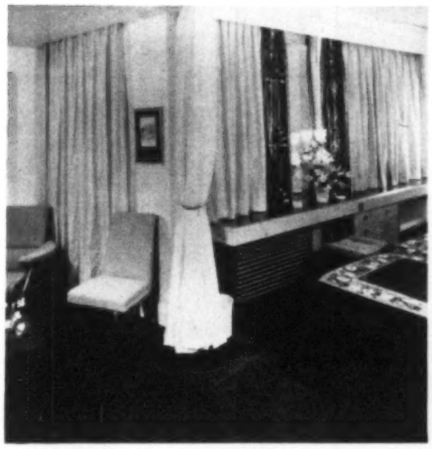
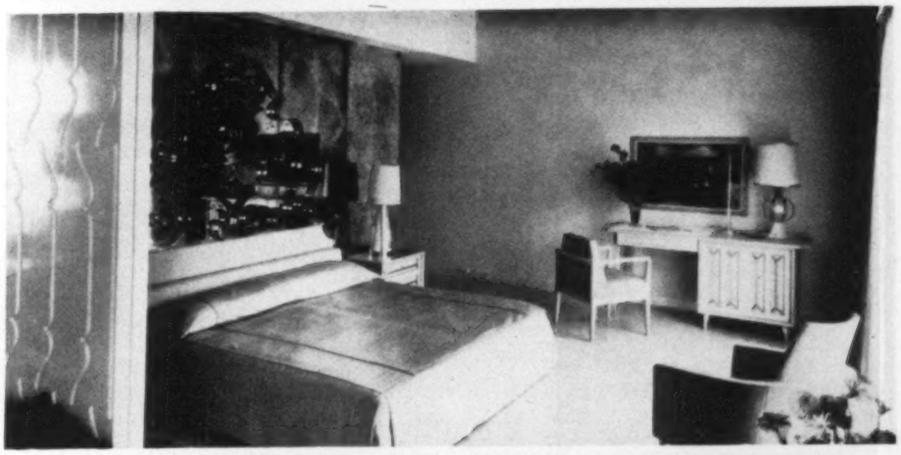
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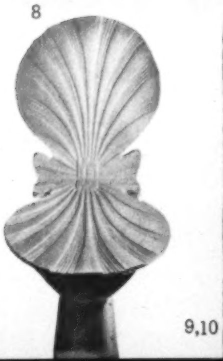

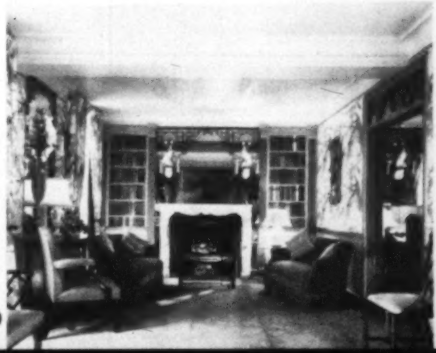
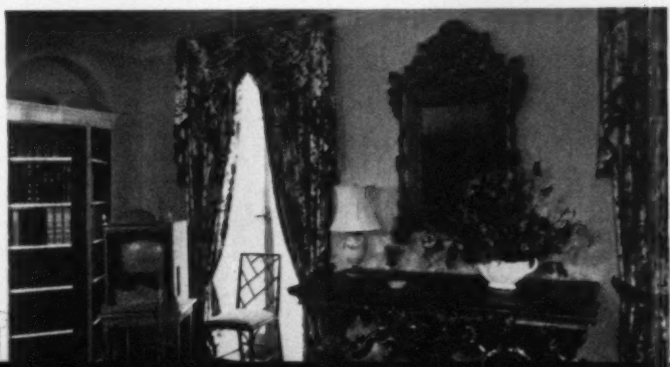
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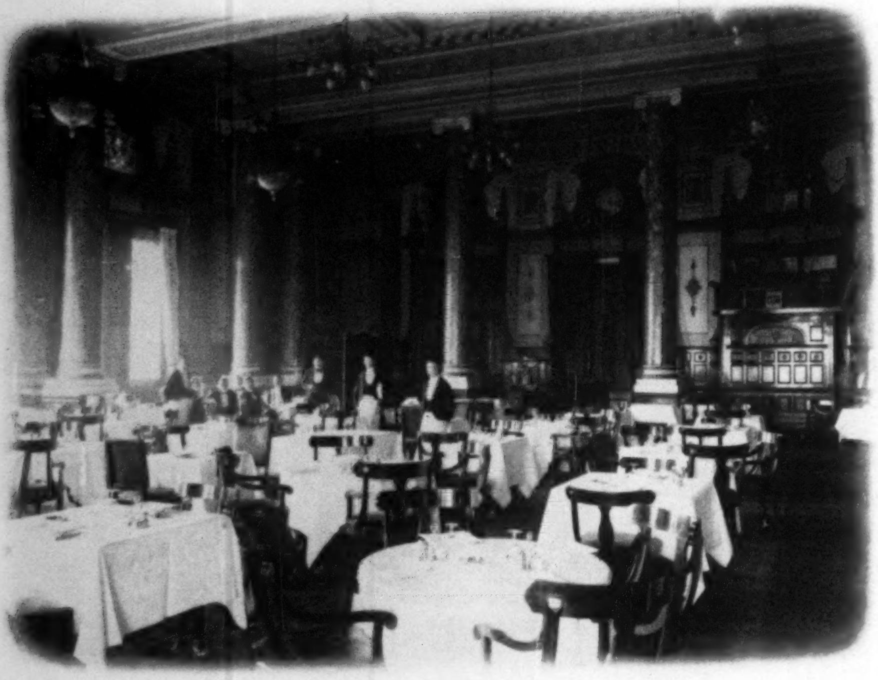
interiors: dining rooms

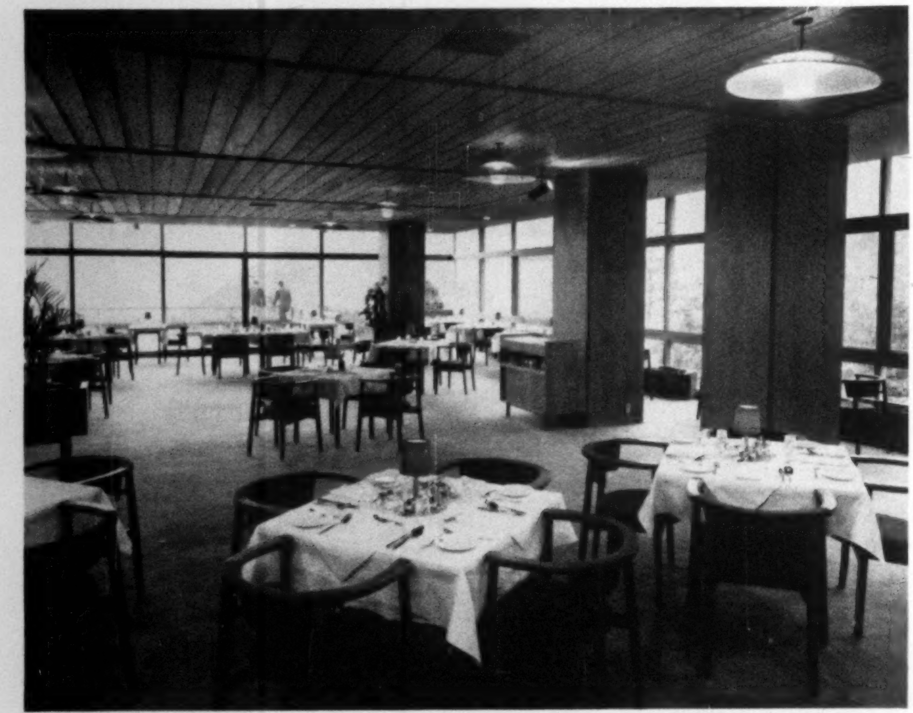


1

The hotel dining room may be just that—or it may have to be adaptable for a variety of different purposes. It may serve residents only, or outside visitors only, or both. It may be required as a conference room, or used for a press reception (with bar), cinema, ballroom or exhibition hall.

Whenever possible, the hotel design will provide separate accommodation for these different functions—but with his ever-present concern to utilize his space to the maximum, the hotelier is likely to require a high degree of adaptability. Thus, to quote an extreme case, at the Statler Hilton, Hertford, Connecticut, there is a ballroom and assembly hall, each capable of seating 600, which can be combined into one, or subdivided into a total of 12 smaller rooms—and this in addition to snack bars, bars, private dining and conference rooms provided elsewhere in the building.

Today, with big hotels requiring large rooms so that they may cater for conventions, the dining room for residents and general use tends to get smaller in scale. Eating out is no longer the gastronomic ritual which it was when the Cecil, London, 1, was built.

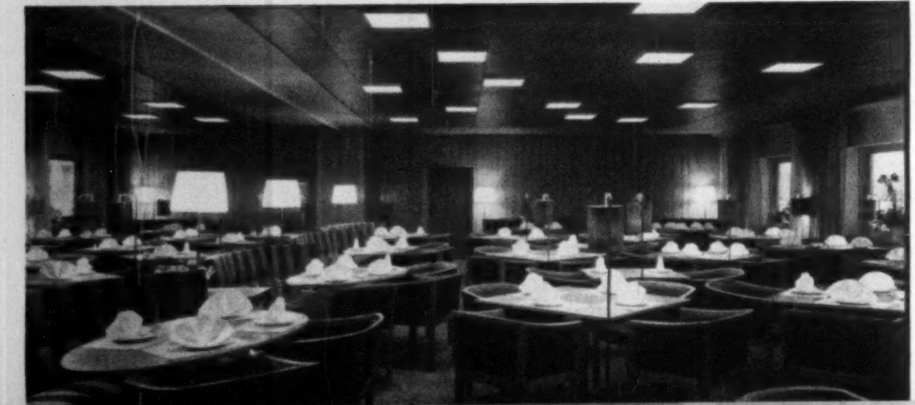


2

The examples that follow are all modern dining rooms and the difference between them and the Cecil should not be overlooked. If the hotel aims to encourage its customer to be conscious of the quality of the food provided and impressed by the general élan with which it is presented, then the background effect is as important as the timing of the soufflé. The hotelier is not simply a cook, a bedmaker, a hostel keeper, an efficiency expert—but an entrepreneur—a showman—dealing with a public concerned to enjoy itself. The total effect of the dining room is all important. The designer called upon to design a dining room is on the brink of stage design, and if this frightens him he should refuse the job. One of the main challenges to architects and designers today is in the field of enrichment—and how this can be done in a way true to our times.

2, the backdrop may be provided by the setting of the hotels themselves. It would have been a mistake to embellish the interior of the dining room of the Hotel Kowaki-En, Hakone, Japan, with its superb view of the surrounding National Park of Fuji-Hakone. The big windows allow little obstruction to the view and lead, at the far end, to a terrace with access to ground level. Timber has been used throughout, principally for the ceiling and column casings—with the only colours coming from carpet and upholstery.

Similar in character, but with a sense of enclosure due to its town site, is the Apollonia Hotel, Stockholm, 3. Again, wood has been used extensively, providing a robust background enlivened with striped upholstery, textured carpet, curtains and standard lamps.



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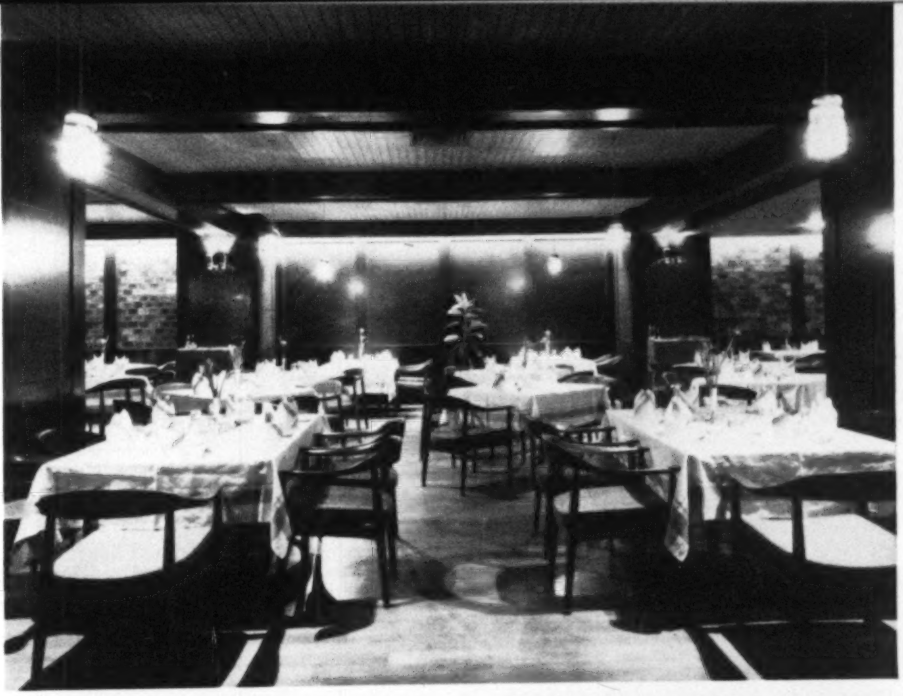


4

Easy service requires that the tables be spaced well apart with room for public, staff and serving trollies to pass. While achieving this, the designer has to watch that the dining room does not appear a purely food-service area, but is given a feeling of intimacy (friendliness, in fact) which anyone who intends to enjoy his meal will require.

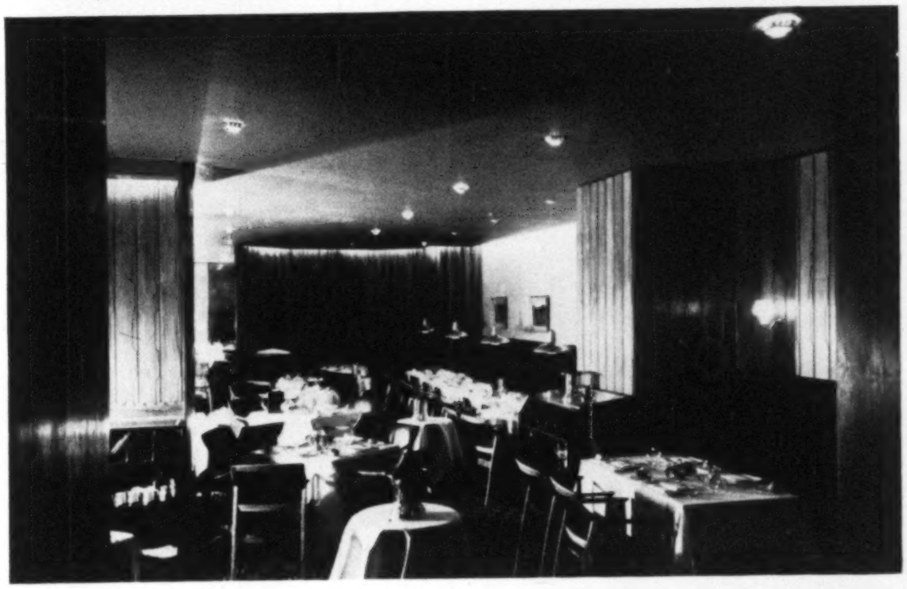
This effect can be obtained in a variety of ways. In the grill room of the Osaka Grand Hotel, Osaka, Japan, 4, it has been achieved by the careful interplay of materials. The floor is in wood strips, ceiling in V-jointed pine boarding, wall and column casings in pine wood panels with flanking wall areas surfaced in coloured ceramic tiles.

5, the grill room of the Royal Hotel, Cardiff, redesigned in 1955, when steps were taken to create intimacy and richness in the interior. The ceiling was lowered, painted red, and curtains concealed cornice lighting and point lights added, some slung low, over the tables—achieving a generally subdued light. Walls generally are panelled in machine moulded afrormosia. On painted wall panels are original paintings selected by the designers. The table arrangement provides both island tables and side tables with banquette seating.

Any table layout must accept that the public prefer to sit with their backs to the walls—in fact the more seating that can be 'located' either on to a wall, column or low partition wall the better.

6, the San Pedro Hacienda Hotel, California, where tables with banquette seating have been set against a wall separating the dining room from the bar. This three-sided seating allows easy service. The dividing wall has been opened up to include a glass sided fish-tank where fish and (not easily distinguishable) bar customers can be seen.

At the Grand Hotel, Verona, 7, the locating of tables has been taken further by forming recesses in the timber-faced wall finish. The floor is in red marble with chairs and benches upholstered in velvet.



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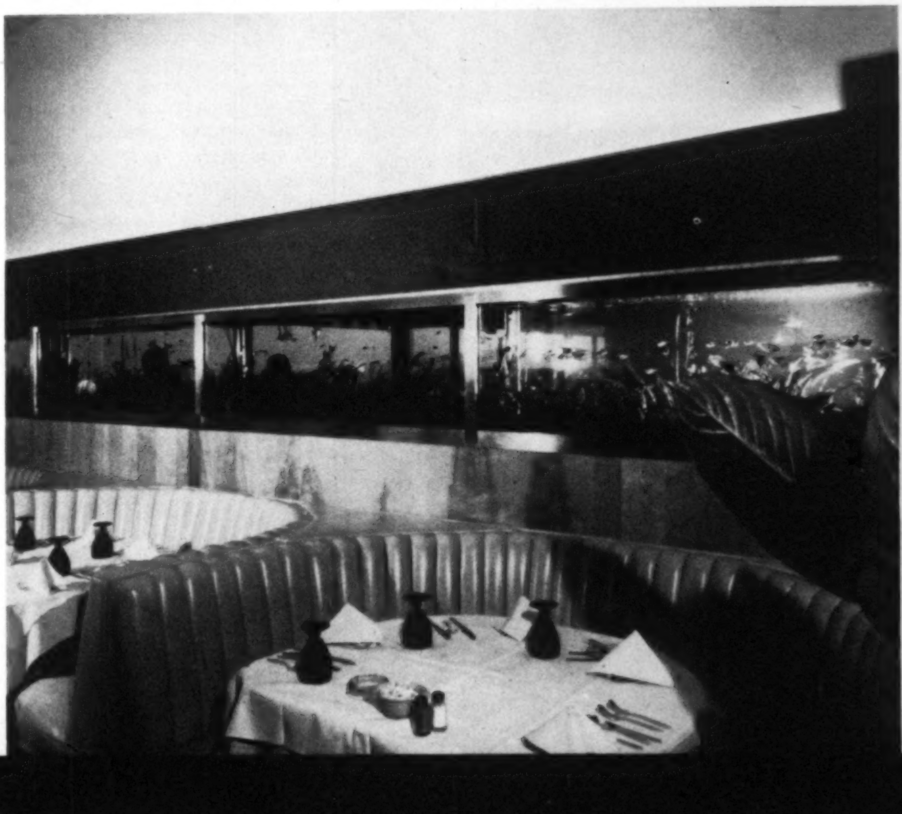

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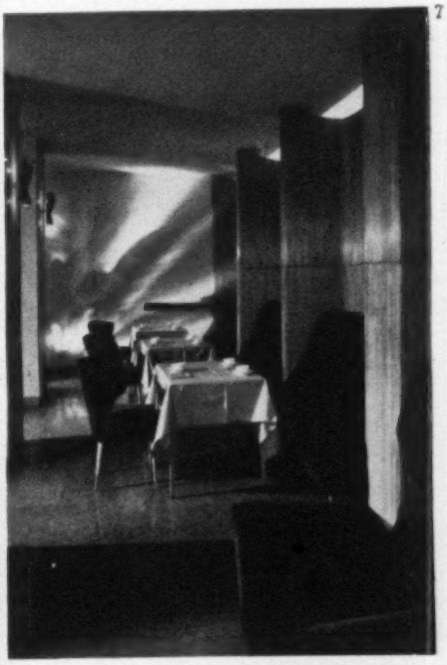

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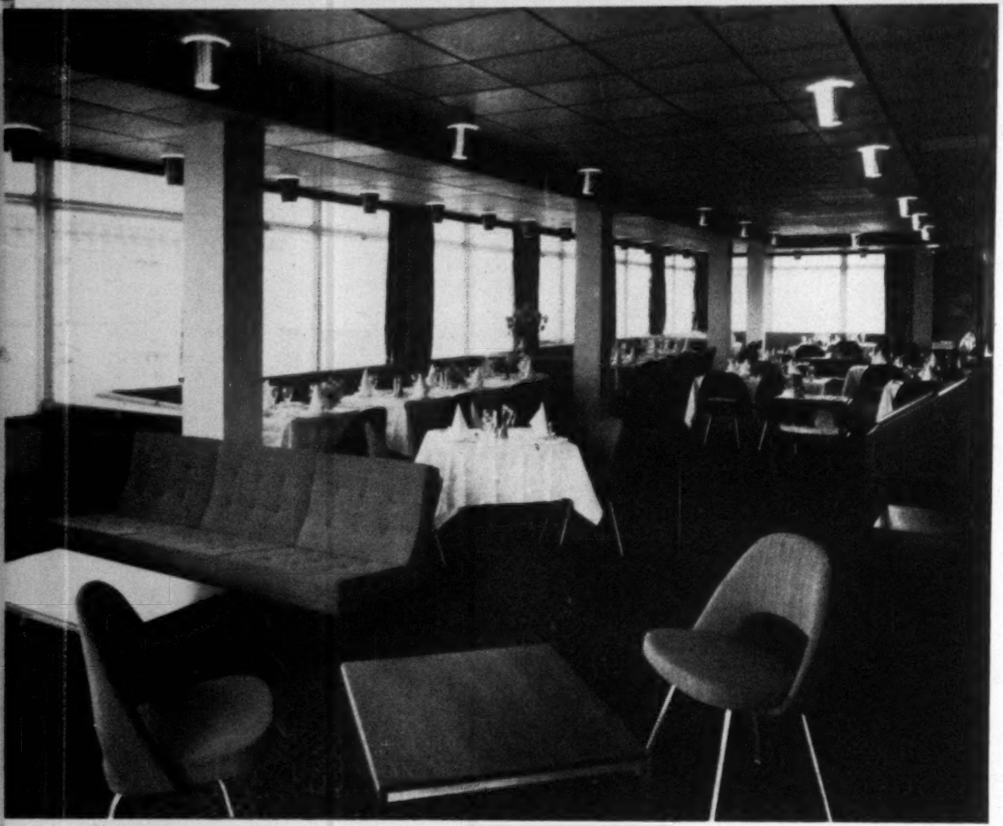
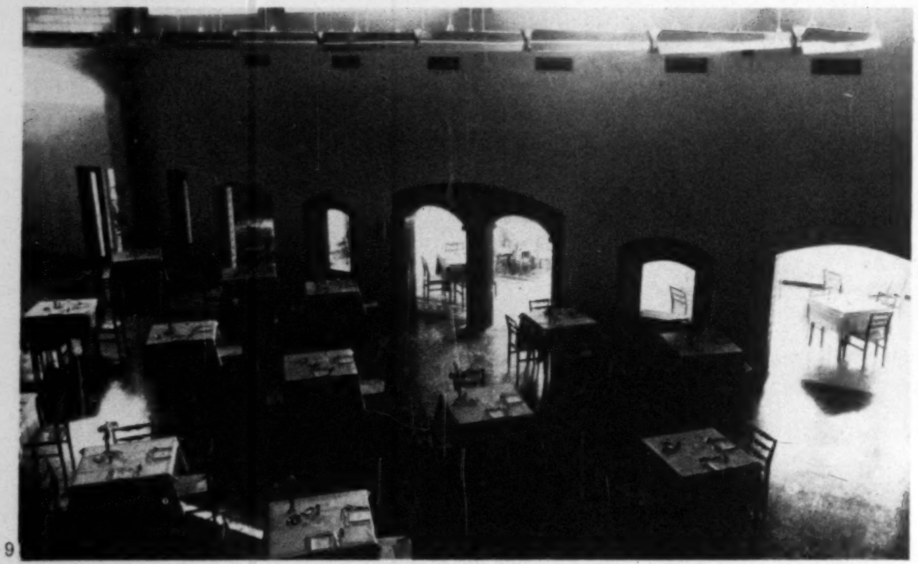


8

dining rooms

8, the 69 ft. by 18 ft. dining room in Britain's modest, but newest, hotel—The Keirby, Burnley — caters for both resident and passing trade. The entrance on the right leads to a waiting area in the foreground. Tables can replace the settees if there is sufficient demand. Banquette seating has been taken down the outer wall with curtains arranged so that when closed they will run full length of the wall. All upholstery is in replin. Service doors are at the rear, right hand side. Generally the effect is cheerful and pleasant—employing fresh colours and slight textures (though the 'pimpliness' of domestic light fittings shows up when used in public areas). The location of the hotel will attract only a limited tourist trade, and it will cater mainly for business men with a 'no nonsense Lancashire cuisine as well as Continental dishes.'



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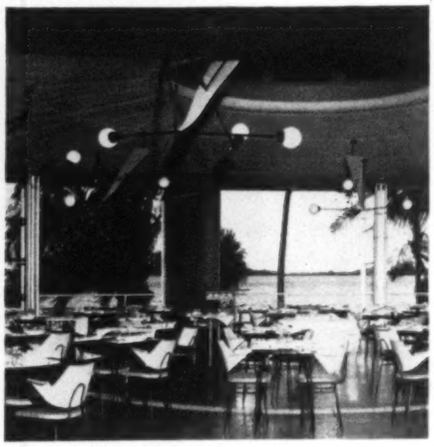

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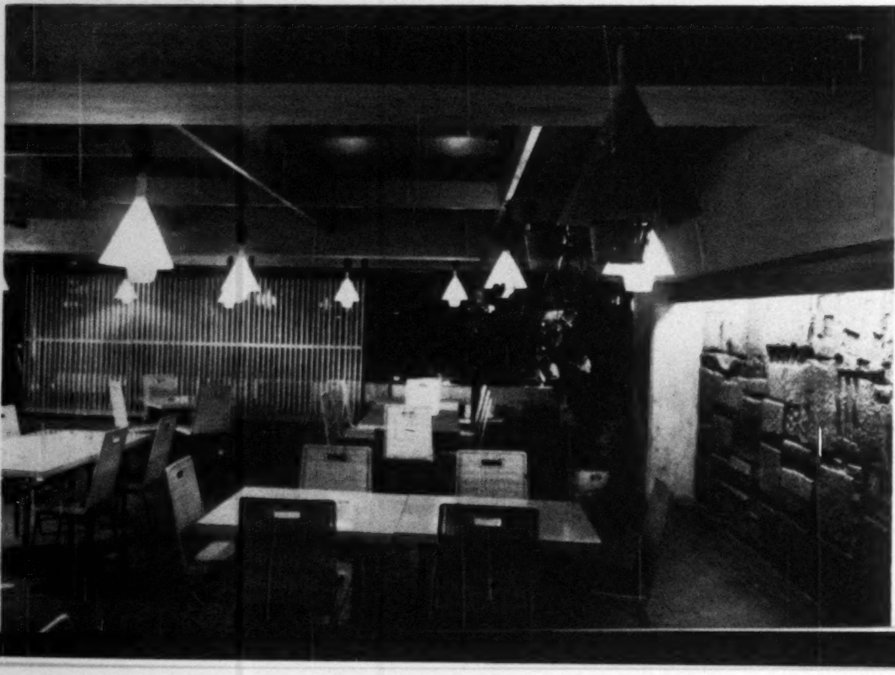


11

9, the problem is clearly different for the Motel Metanopoli, Milan, where a high ceiling, plain walls, terrazzo tile floor leading to external terrace and wide table spacing permit an openness suitable to the climate and the passing tourist.

A most interesting dining room is attached to the Hotel de France, Conakry, 10, on the French Guinea Coast. The circular room, 65 feet in diameter, is set at first floor level and placed separate (though connected) from the main hotel building. The room seats 100, with dance floor in the centre, and for more than three-quarters of the way round views of the Atlantic. Glazed and aluminium louvred screens are fitted and a centre ceiling section opens for ventilation. The chairs are by Hille, London.

11, the sukiyaki restaurant, in The Sky Room, of the Hotel Nikko, Tokyo, on the eleventh floor of this new hotel. Terraces are placed at opposite sides and laid out as Japanese gardens. To the side wall is a concrete sculpture (by Miss Toko Shinoda). The ceiling has been left exposed concrete with timber suspended framing, cane seats and stone tiled floor. Service and entrance doors are to the left.

Banqueting rooms and ballrooms prove to be far more difficult to designers than smaller, domestic scale, dining rooms.

12, a good example, though not on a large scale, the Osaka Hotel, Tokyo, where a quiet, almost clinical background sets off carefully laid and decorated tables. The floor is carpeted, the walls finished in wood panels and stone blocks, and the ceiling, which includes recessed lighting, panelled in wood.

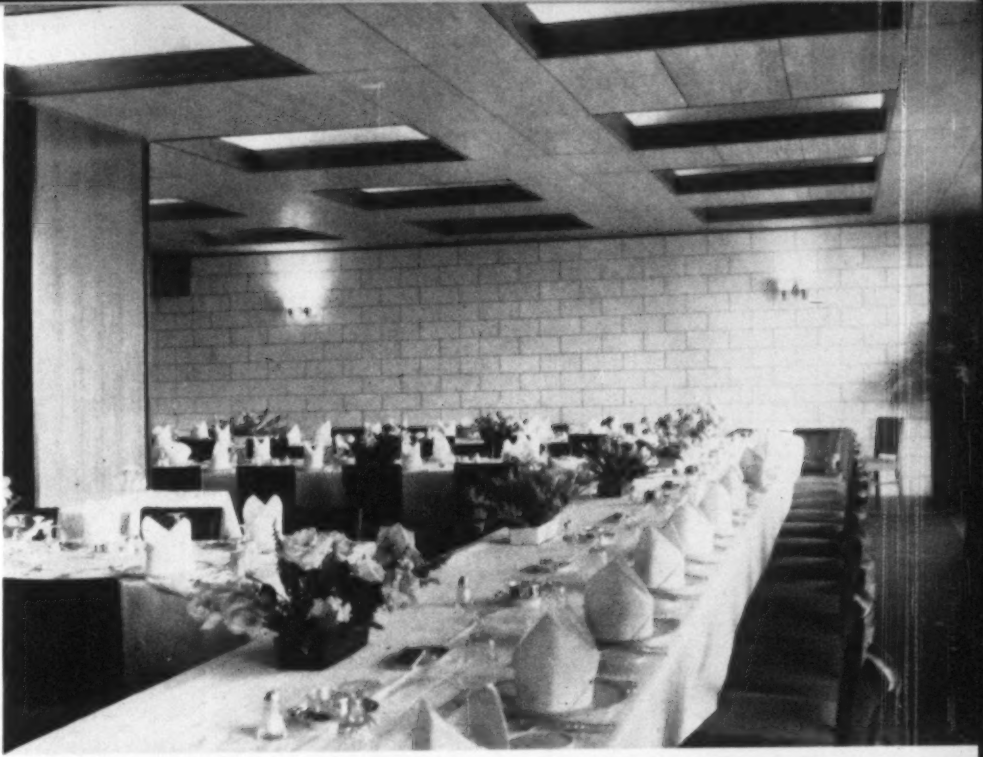
13, typical of the big hotel approach, the Medallion dining room of The Americana, Miami. Here 'inspired by the Colonial period . . . a huge velvet curtain is used as a background for the official seals of the 21 nations of the Western Hemisphere.' Here is stage setting with a vengeance—where even the most nondescript convention will feel uplifted (or meagre?)

A better example, though still basically a shell with decoration tacked on, is the Berlin Hilton, 14. With space for 1,000 seats, the colours are gold, white and green with illuminated panel to the far wall. To the left are service doors, and public access on the right. The room can be subdivided for smaller functions with large sliding partition walls which disappear when not in use.

15, the ballroom of the Keirby, Burnley, with tables specially designed to allow for a variety of different arrangements. The curtains run full length of the room and the rosewood screen at the far end conceals a chair store. The floor is sprung maple, and the ceiling, finished dark blue flock, is fitted—with 800 bulbs arranged in the different groups of constellations in the Northern Hemisphere, in addition to perimeter lighting and eight coloured glassware pendants.

16, a strikingly conscious effort to create atmosphere is the redesigned dining room at the Caledonian Hotel, Edinburgh, where murals, light fittings, upholstery, mirrors and patterned carpet have all been worked—with considerable skill—into a lively and attractive setting.

17 and 18, the Londoner, London, was recently converted from an encrusted Victorian hotel into a spanking, clean limbed, eye catcher. Certainly it is an improvement—but it is not completely satisfactory. It is the 'sense of occasion' which is lacking. It will permit for quick change acts from press reception to exhibition hall to banqueting hall—but as a banqueting hall it misses a good deal of the importance of its Victorian predecessor. It serves well to high-light a nagging problem.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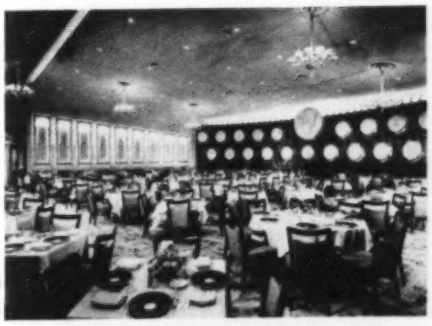
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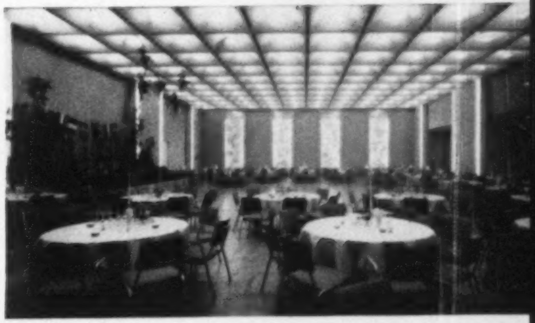
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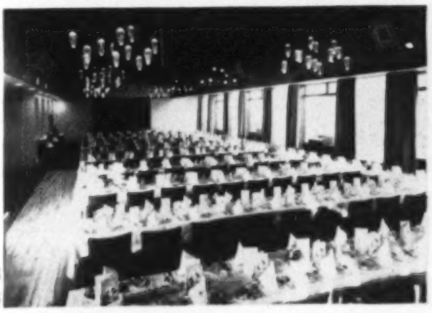
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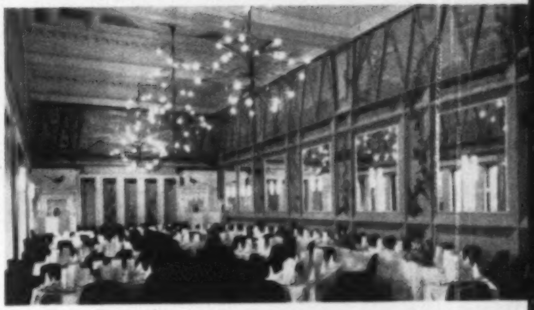
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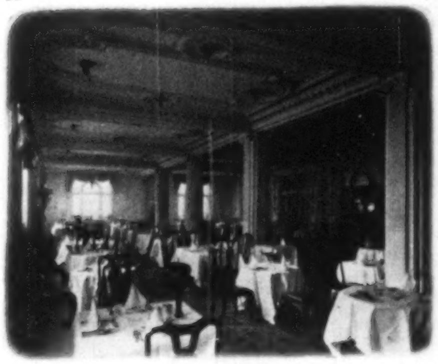

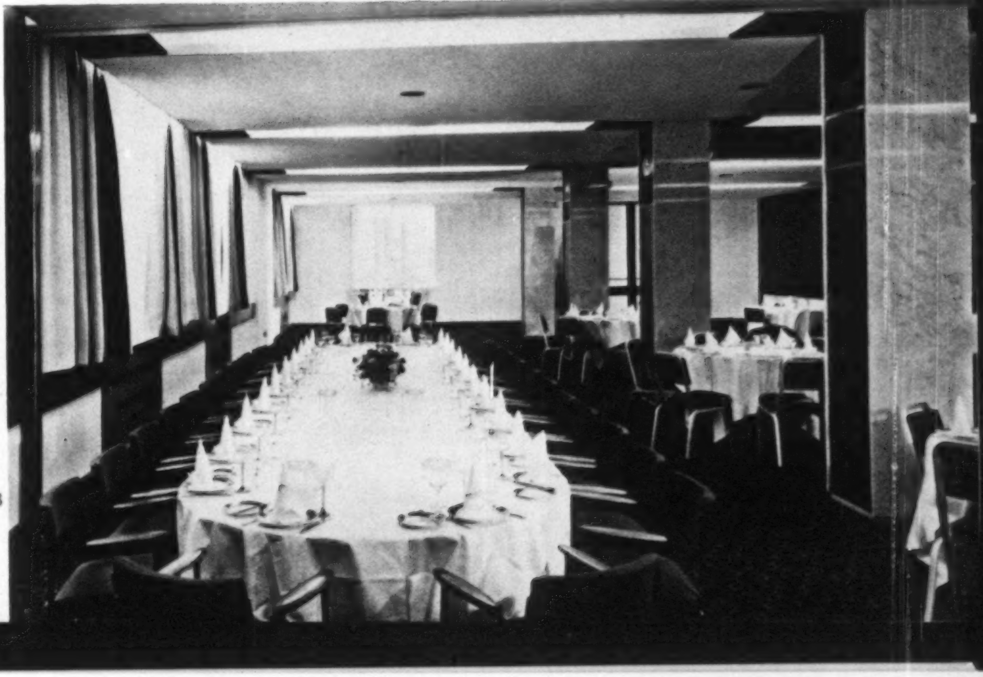
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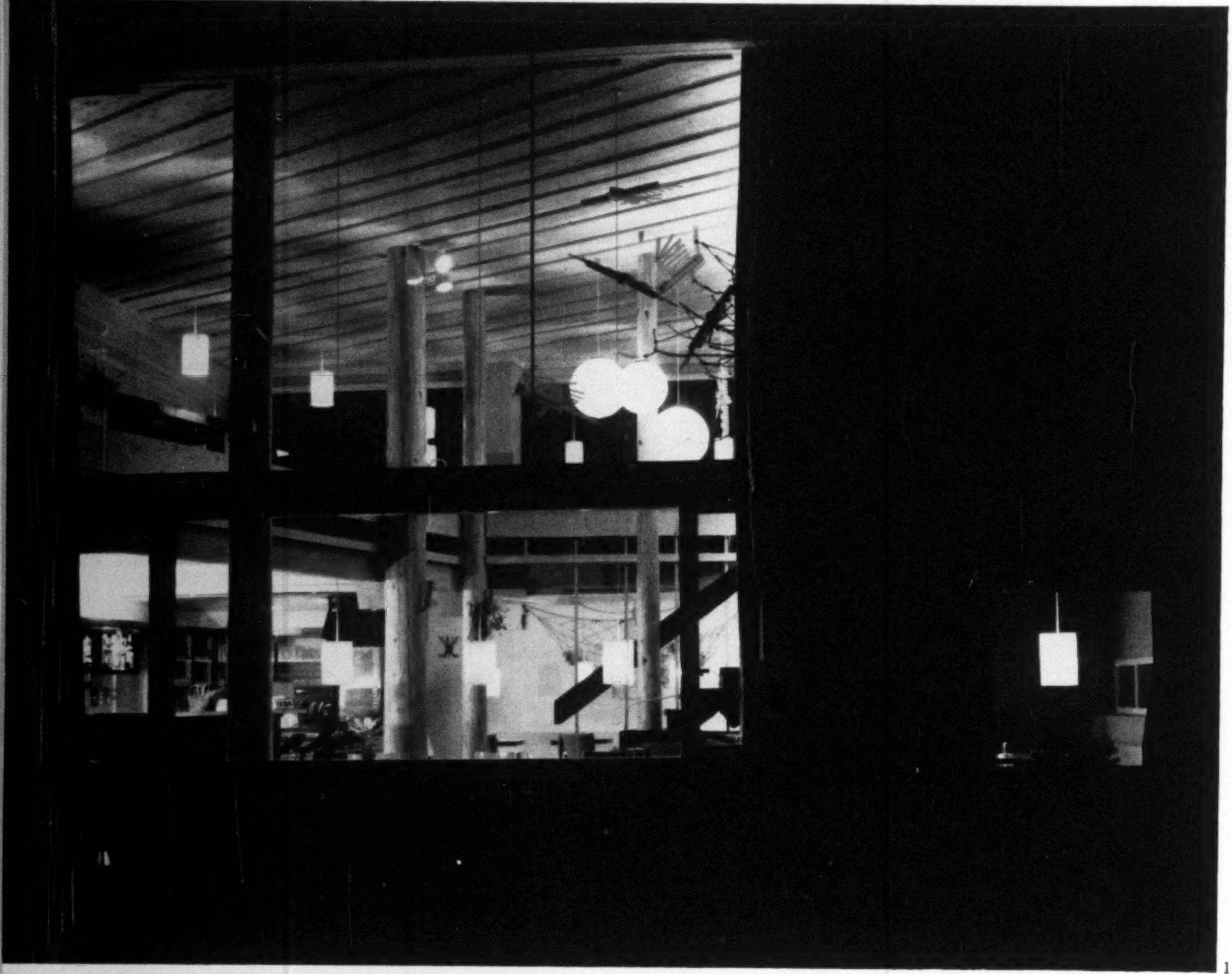
interiors: bars

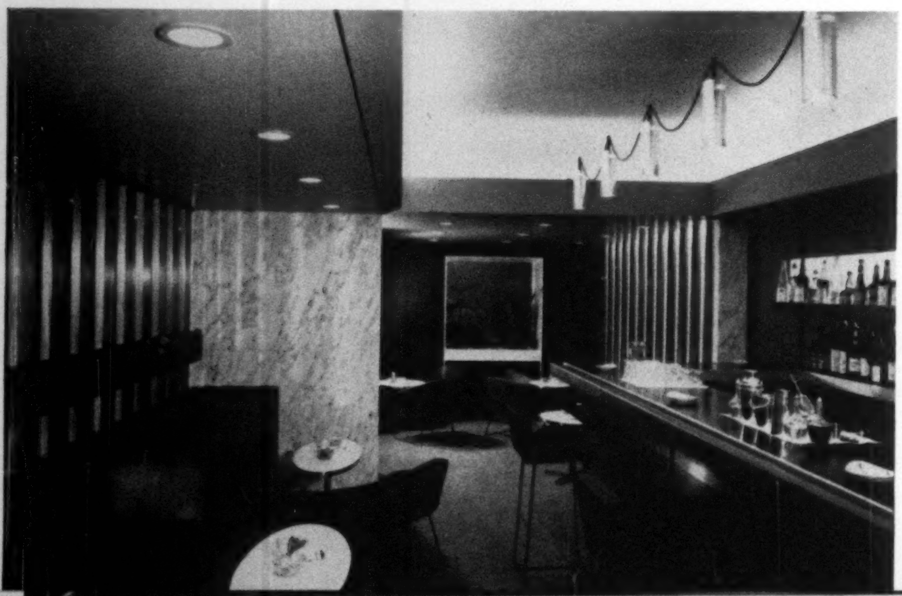


1

The design of a hotel bar is no different from any other. But bars form a vital part of hotel economy, being one of the most profitable sections of hotel business—far more profitable than food. With brewer-owners the bars may be the raison d'être *for the hotel.*

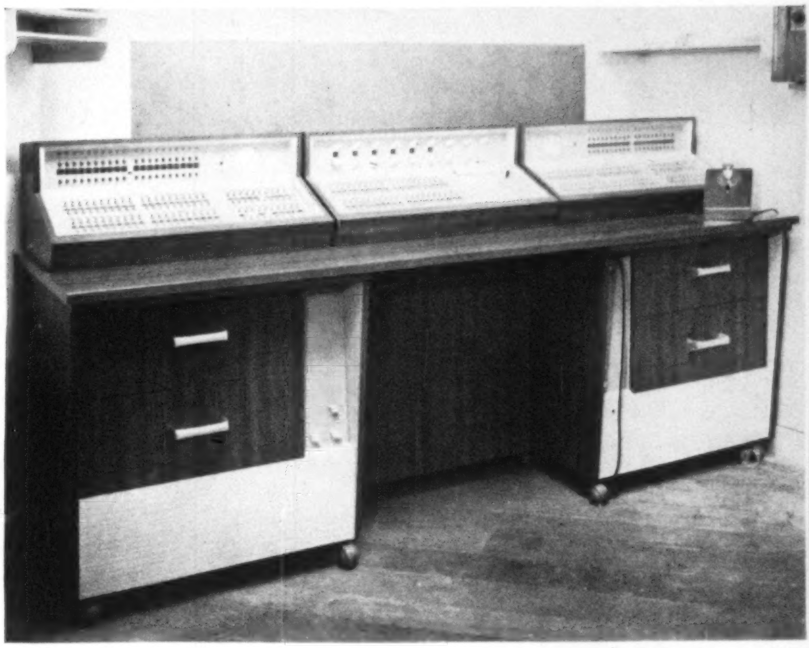
1. the bar of the Metropol, Wengen, Switzerland, is on two levels. At ground level there is direct access from the hotel and street to a balcony, from which a staircase leads to basement level. Support needed for the floor above is provided by pine posts. The walls and ceiling are panelled in pine, and carved wooden birds hang from the ceiling. Lamp shades are in split cane.

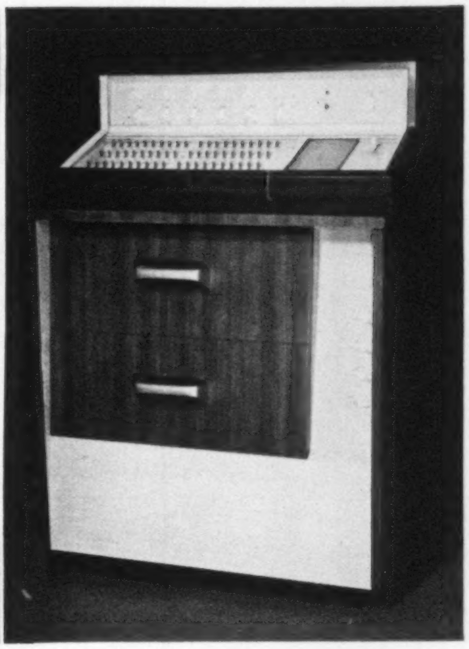
2 and 3 (opposite) the cocktail bar of the St. Ermin's Hotel, London, with access from the dining room corridor, designed to be easily seen and yet not too exposed. The bar section with banquette seating to one wall is screened from the corridor by a wall of stained afrormosia and clear glass strips. Over the bar the suspended ceiling is omitted to provide housing for lighting and extract grilles. The screen wall by the door is in Piastraccia marble: door frame in black anodized aluminium with grey anodized glazing beads: the high ceiling is painted white, and the suspended ceiling and the carpet greenish fawn. Walls and banquette are faced in leathercloth.



2

over 900 hotels installed





equipment—

The basic central control unit is as shown and this unit can be arranged in multiples if necessary or installed with the top section situated on the reception desk. The base units house the recording and replay equipment. Both cabinets are finished in 'Formica.'

sizes:—

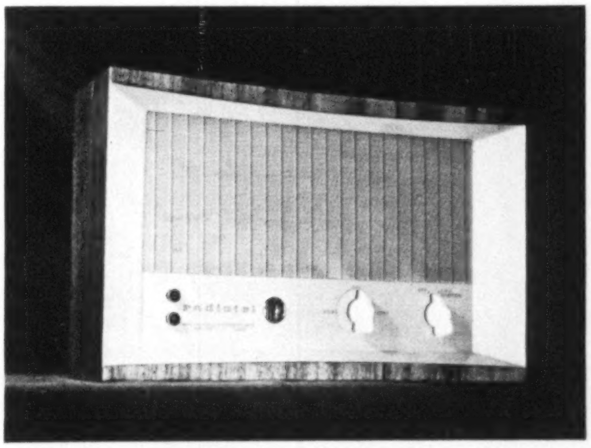
base unit	height 29½ in.	width 29 in.	depth 19 in.
top cabinet	height 12 in.	width 29 in.	depth 14 in.

The sub-station speaker/receiver unit carries the service selection switches and two fire detector caps.

The cabinet is usually wall mounted and is constructed with light oak or walnut veneers, finished in polyester.

sizes:—

height 8½ in. width 14 in. depth 4½ in.



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comprehensive hotel service

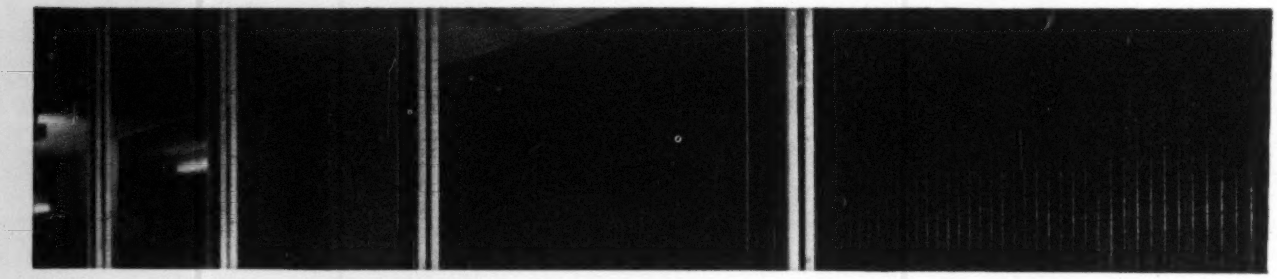
The 'radiotel' system this year features continental styling architecturally blended with the hotel of the future in mind. 'Radiotel' serves the Hotel Industry throughout the United Kingdom and Channel Islands.

Both the Royal Hotel, Cardiff, and the Dover Stage, Coachotel, which are featured elsewhere in this issue have the system installed. Each installation is tailored to meet specific requirements and can offer seven services: magnetic-tape replay and recording, two way intercommunication, paging and announcements, child-listening, automatic fire detection, two-programme radio and auto-change gramophone.

The services provided are those on which management spend most time, thought and money—improved guest facilities.

The system cabling can be installed by the Electrical Contractor or our own highly skilled engineers and does not require any special arrangements to be made.

We shall be pleased to supply details of our Industrial automatic fire detection system 'autothermatic' and our tailor-made comprehensive public address systems for schools.



Over ten miles
of Stockwell Carpets have been
specified in recent years
for service at the following
hotels featured in this issue of
"Architectural Review"

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Kierby
Leoffric
Londoner
Mandeville
Royal (Cardiff)
Washington

stockwell carpets

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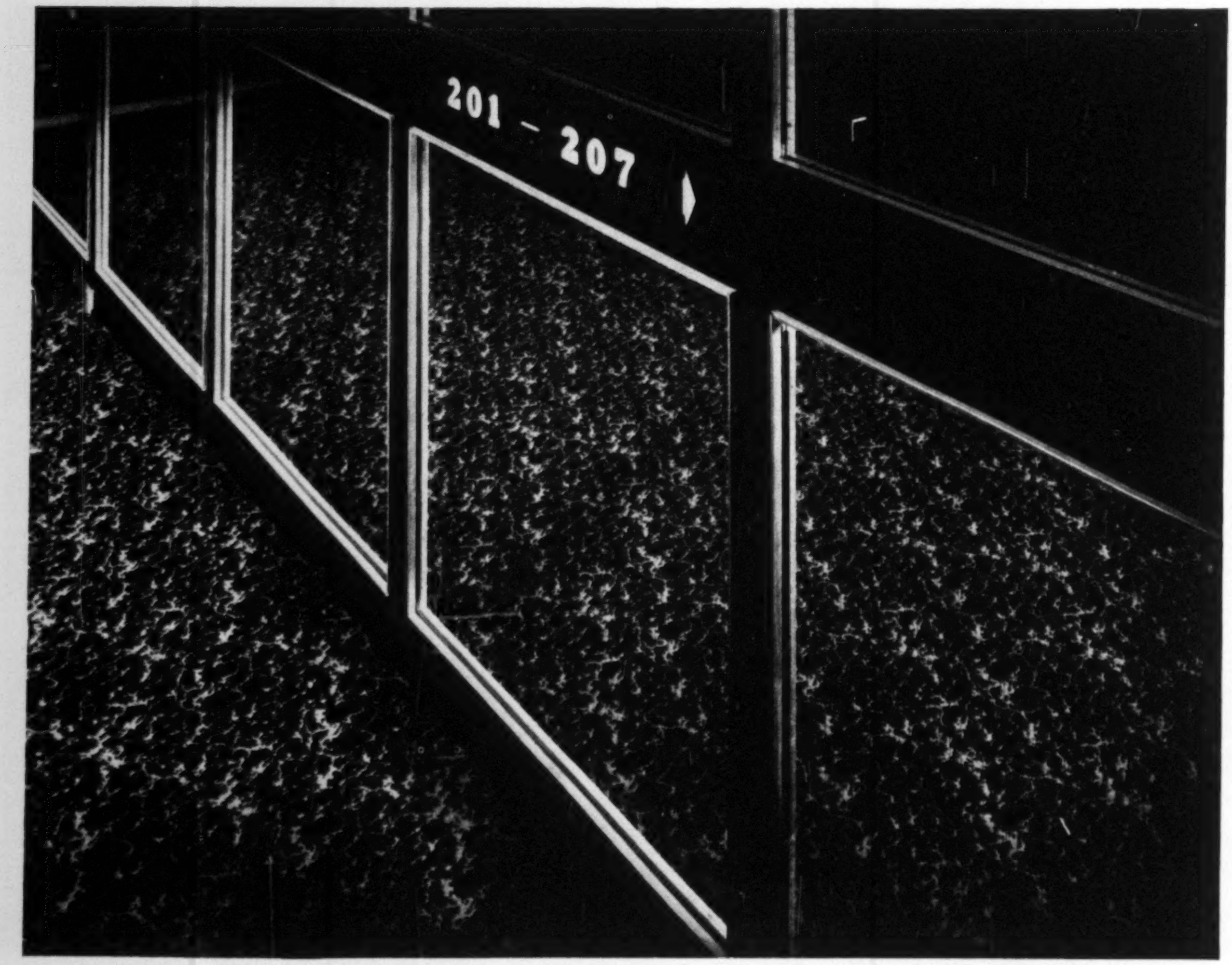
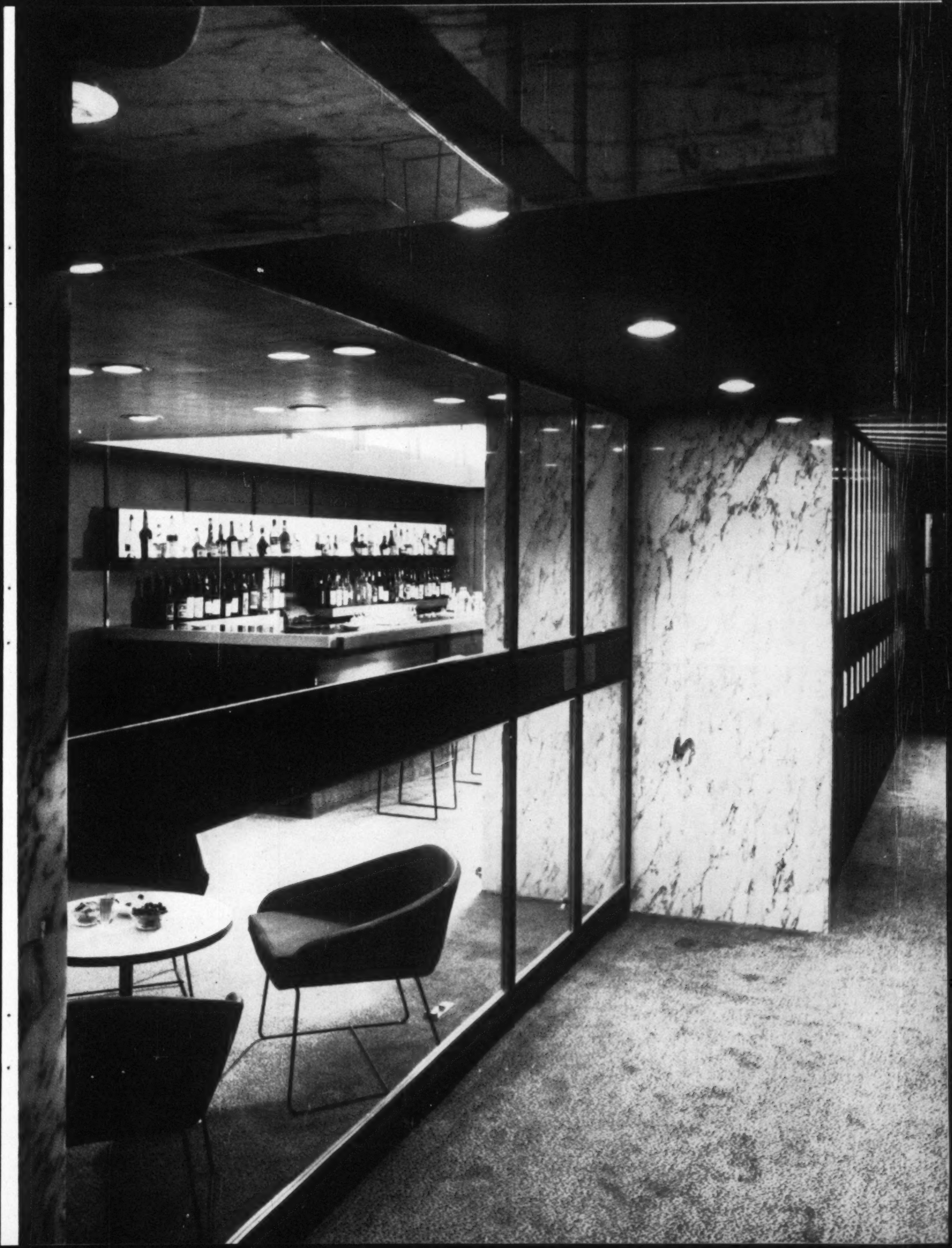
GROSVENOR 4161 (8 LINES)
Originators of British Mothproof Carpets



Stockwell carpets, exclusively, were specified for service in the Londoner



bars

4, the Long Bar at the Keirby Hotel, Burnley, is shaped to form a bottleneck and force the public past to the main section of the bar. The bar is faced in rosewood and plastic laminate.

A rich effect has been obtained in the bar of the Osaka Grand Hotel, Osaka, Japan, 5. Straw mats on the wooden floor: ceiling finished in wooden strips: walls faced in glazed ceramic tiles.

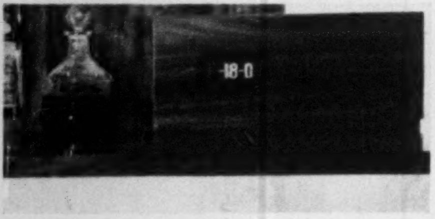
6 and 7. Grosvenor House, London, has neat detailing to the cash register casing, and the alcove seating is ample and inviting. The wall veneers and bar woodwork are in Brazilian rosewood.

The stools of the bar at the Metropole Hotel, Brighton, 8, are set on a raised tiled plinth, and the bar is set in a rosewood surround, framed in an ebonized moulding.

9, at the Royal Hotel, Cardiff, a canopy was dropped over a new bar and the entrance generally revised. Walls and ceiling are finished in a gold moire paper with wall mirrors to increase the apparent size of the room. A regular feature of many foreign hotels is the bar terrace—as at the Britannia Hotel, Flushing, 10.

5

4



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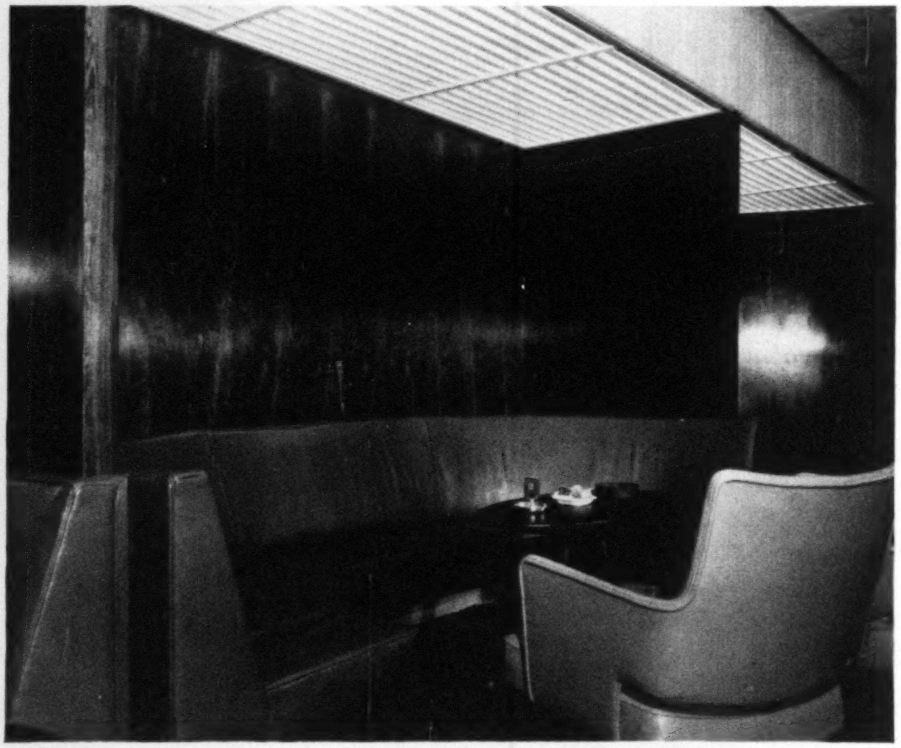

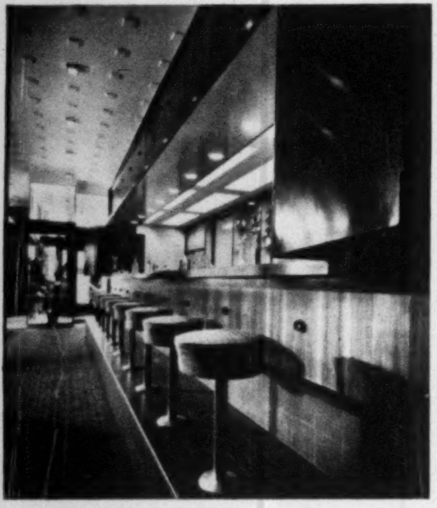

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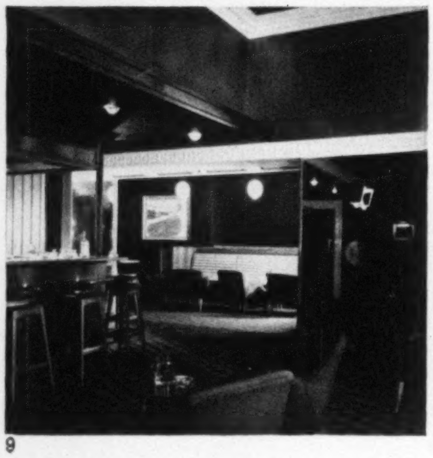

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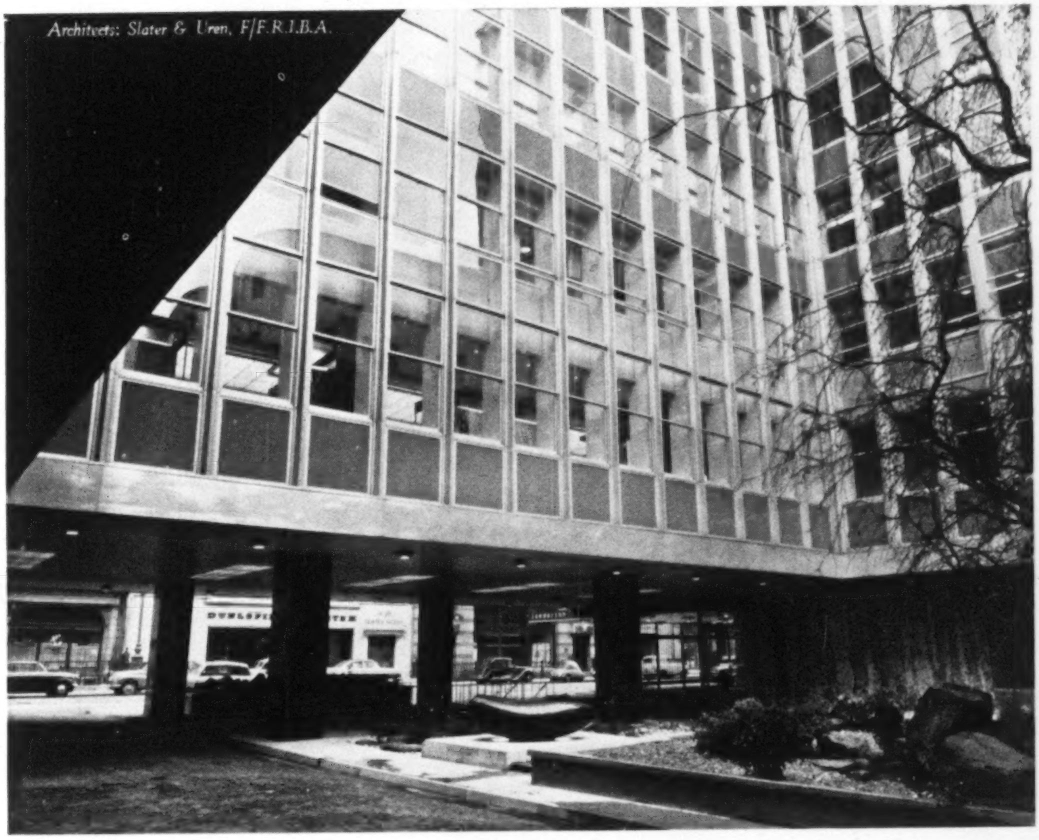

Architects: Slater & Uren, F/F.R.I.B.A.

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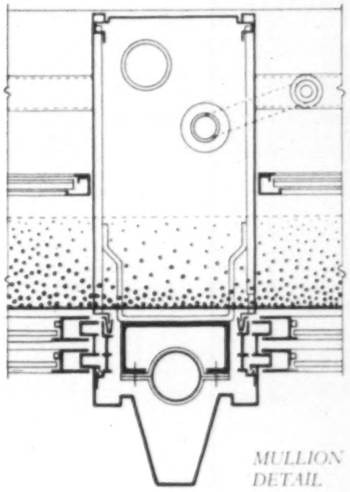

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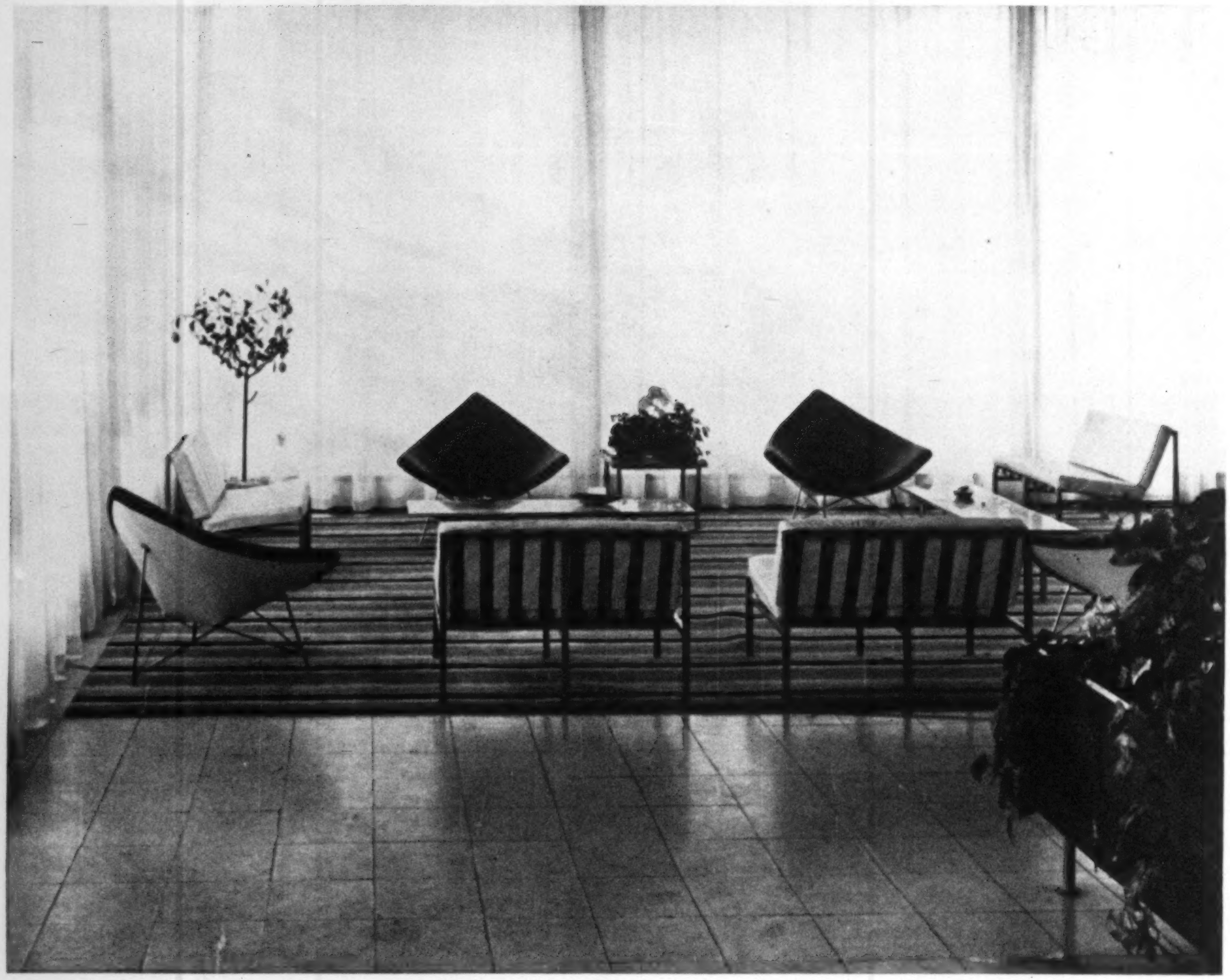

★★★★★★★★ IN THE SKYWAY HOTEL—a whole constellation by Hille. In the main lounge, above, exhilarating Coconut chairs (clip-on upholstery over steel shells with rod bases) are paired with special Gatwick settees. The dining room tables and Albany chairs, top photo, the moulded-back armchairs in the bar, and easy chairs in the bedrooms are all by Hille. In the bedrooms, compact dressing table units and the matching headboards were specifically designed for this contract. All the fabrics used for the upholstery and the curtains came from the extensive and original Hille range. Next time you can, visit the Skyway and see how handsome and appropriate an all-Hille contract can be. Or see the individual pieces in our showrooms, 39/40 Albemarle Street, London, W.1, Hyde Park 9576, or 24 Albert Street, Birmingham 4, Midland 7378, or write for brochures.

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HOTELS

the immediate prospect

During the past six months over 70 hotels have been projected for building in Britain. It is unlikely that more than ten of these will be built.

The extraordinary number of still-births, in an industry where there is a desperate need for expansion, arises from the peculiar circumstances that surround the inception and birth of any hotel project.

Take the civic side first. Here the mayor and council may feel that the town needs a new hotel if it is to keep up with its neighbours, to bring tourists and convention trade to the town, to provide local employment, to give good accommodation to visiting notables and encourage itinerant businessmen. Against this will be the resistance of the local hoteliers, who may well be vocal councillors and see their trade being affected.

The council may also see the hotel as part of a larger redevelopment scheme. They may, as in the case of Bournemouth recently, ask contractors to submit proposals for the replanning of a section of the town, together with costs and glossy perspectives. The briefing may be so vague (again, the example is Bournemouth) that the schemes put forward do

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And then the public. A reading of press reports on recent hotel projects makes it clear that hotels arouse feelings in a way that one would more normally expect from projected race-tracks, abattoirs and amusement parks. It is obvious that to a small, but highly articulate, section of the public hotels still retain the stigma of theatrical raffishness. Objections are raised that the hotel will lower the character of the town, will encourage drinking and fast driving (and living?) and perhaps even speed the decay of the well-loved local inn. There is also often a hint that the mayor is getting too big for his boots in suggesting a hotel and that he only wants it as a memorial standing long after he has hung up his chains of office. Experienced hotel operators know that, like turtles, they should keep their unhatched children underground until the last possible moment. Michael Rosenauer, the architect who has designed a number of hotels, has said that as soon as he reads of a projected hotel in the newspaper he doubts if it will ever get built.

But behind the platitudes of the local authority, and the doubts of the residents, will be the one person upon whom will rest the real decision of whether there shall be a hotel or not. As discussed earlier in this issue, hotels today are built by development companies for lease to a hotel operator Remembering that the interest of the developer will clearly be with ensuring that his building can be leased at the highest and safest profit—it is a really encouraging sign that many of these companies are prepared to put their money into hotels. This will mean that we *shall* get new hotels—something that would never come from the lamentations of the British Travel and Holidays Association bemoaning the lack of accommodation.

The way in which the marriage between the developer and the hotel operator is arranged will differ in every case. But clearly for the success of the design the sooner that it happens the better. But in many cases this is not so. The developer is anxious to get his project under way—at any rate to the extent of getting all preliminary permissions. This means that the operator may well take on a scheme which he wishes to alter in a number of ways, all of which would have been easy during the preliminary design stages but get increasingly difficult as time goes by. Hotel operators have very strong views on the way that a hotel should work and the architect is under a severe handicap if he has not been able to discuss his project with the eventual users from the beginning.

The developer will be faced with the problem of finding a suitable site. In London this can prove to be particularly difficult. Having found the site there will be the long series of negotiations with the planning authorities over height, plot ratio, garages and so on. An example of the amount of time taken in finding a site and planning negotiations is the London Hilton where this has taken seven years and involved buying out the interests of 170 people in the site.

It is against this background that the architect will be working. If he is lucky he will have one client. If he is unlucky he will have a committee to work for, whose decisions are confused by the requirements of a late-appointed hotel operator who may well in turn appoint his own interior designer to 'finish off' what the architect has been doing.

It is not surprising that so many hotel projects fail to materialize. Possibly no developer will be interested in the council's idea: or if he is then he may not be able to find a hotelier to accept the lease. Or there may be no suitable site: or when a site is found the planning regulations—and this is the most common death warrant—restrict the size of the hotel below a point where an economic number of bedrooms can be included.

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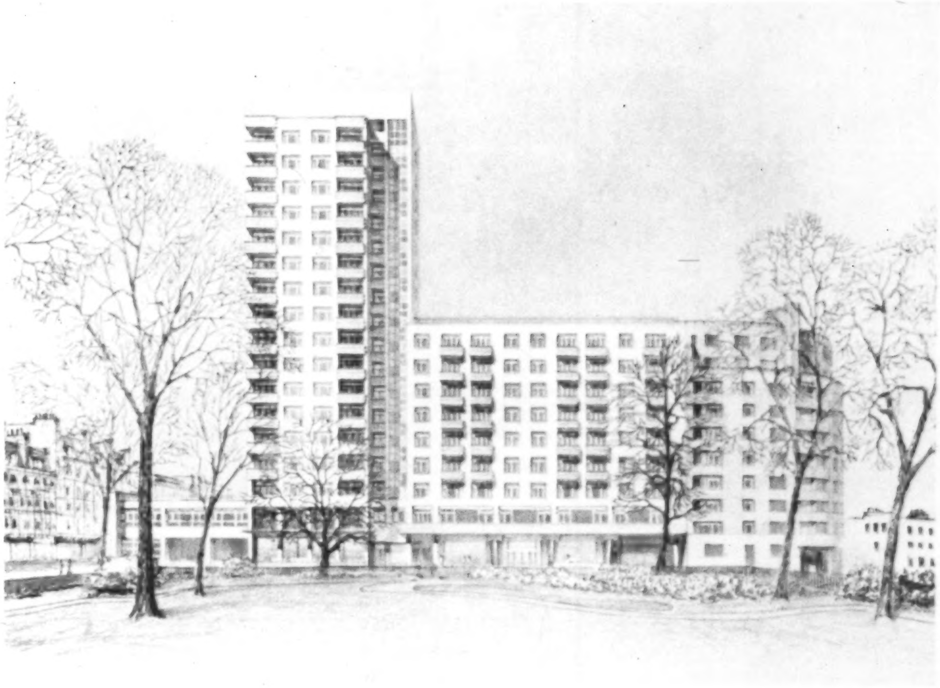
Maximum occupancy is expected to be 550 guests in 328 rooms, disposed in 64 suites, 145 doubles and 119 singles, all with private bathrooms. Restaurants on ground and first floor, the upper one seating 120; the kitchens on this floor also serve a ballroom which can seat 400 banqueters. Finance follows the common pattern the hotel is owned by one company and operated by another, a subsidiary of the giant Hotel Corporation of America.

2. typical floor-plan in the eighteen storey tower-block of the Carlton Towers. The foundations of the tower are taken down fifty feet into the London clay. Construction is concrete frame, with flat slab floors and flush soffites, while vertical members have as far as possible been lost in the outer walls or load-carrying slabs. In any case, the tall tower with relatively small floors and good ratio of corridor space to external walling, offers considerable advantages in terms of freedom of planning over a slab-form bedroom block, since a deviation from the regular planning grid can be multiplied vertically, from floor to floor, with less disturbance to the structure than when several have to be fitted into a single larger floor.



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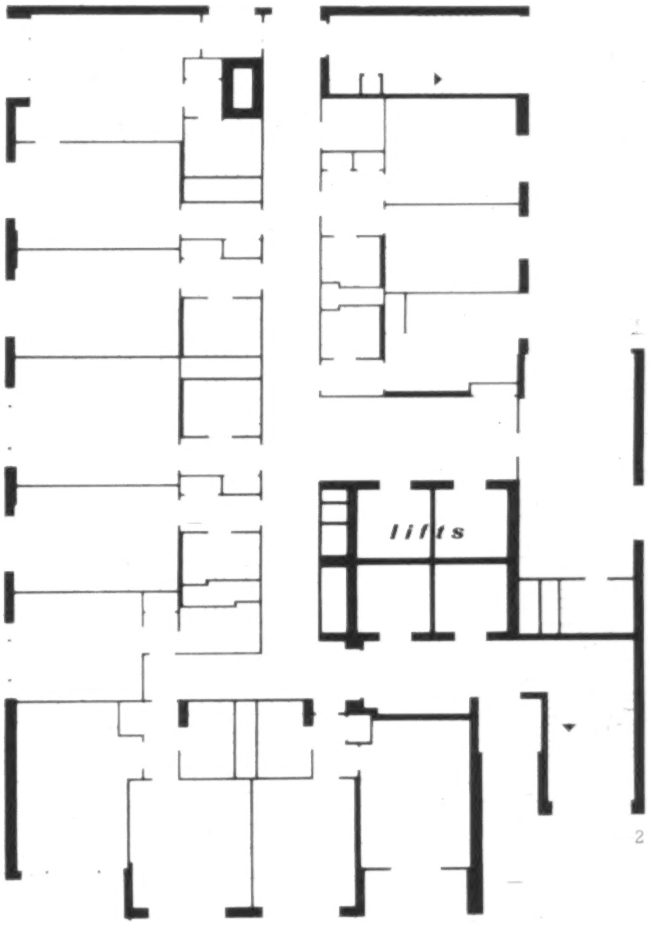

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3, mock-up bedroom, designed by Henry End. Whatever the use of such operations in working out furnishing schemes and colour/texture relations, a mock-up also shows the shareholders what they are getting for their money, and provides the press with useful advance copy.

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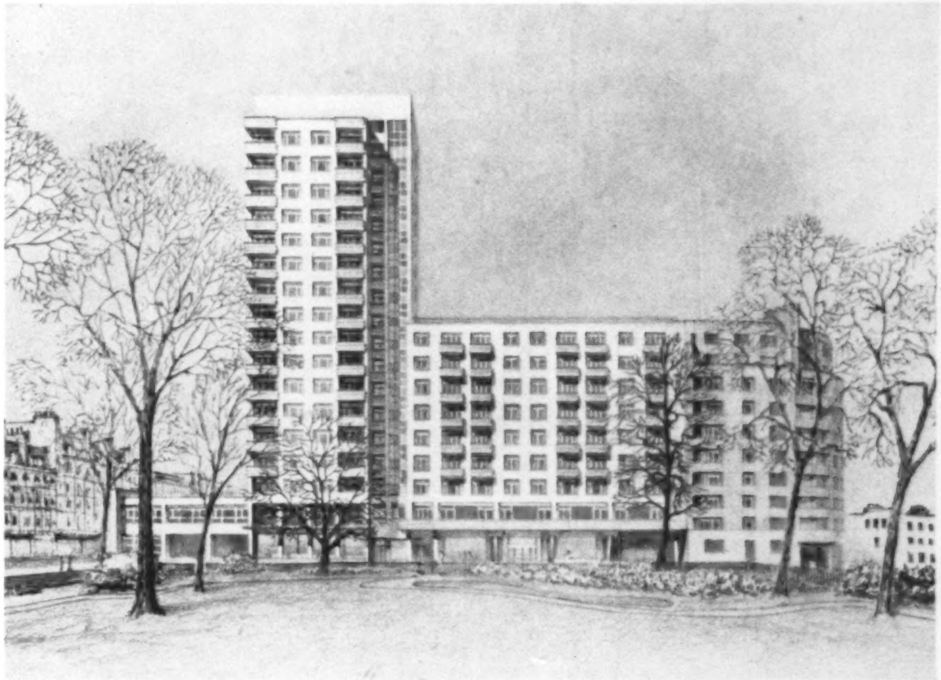

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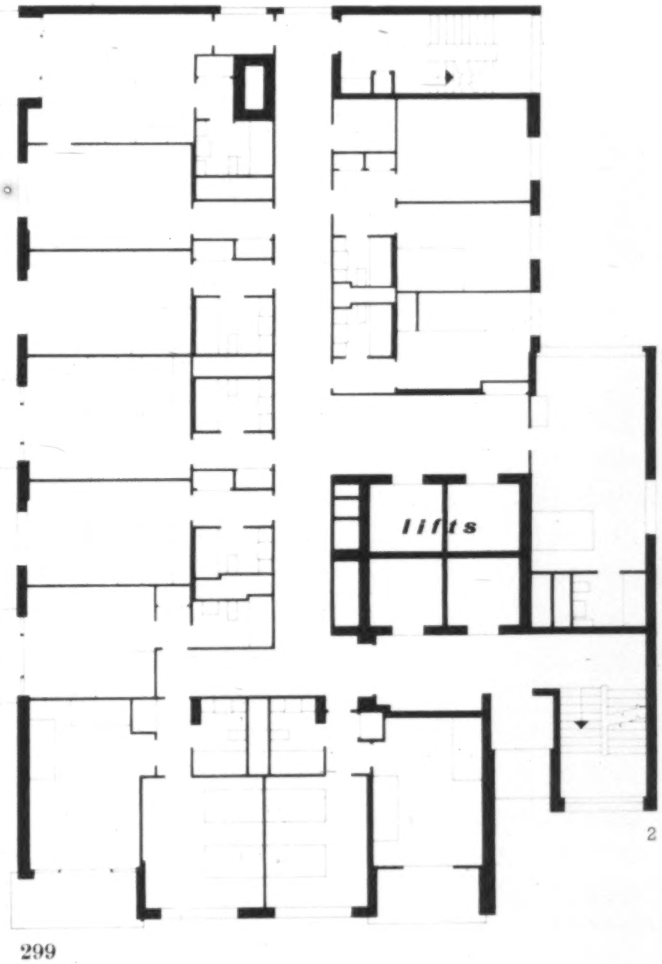

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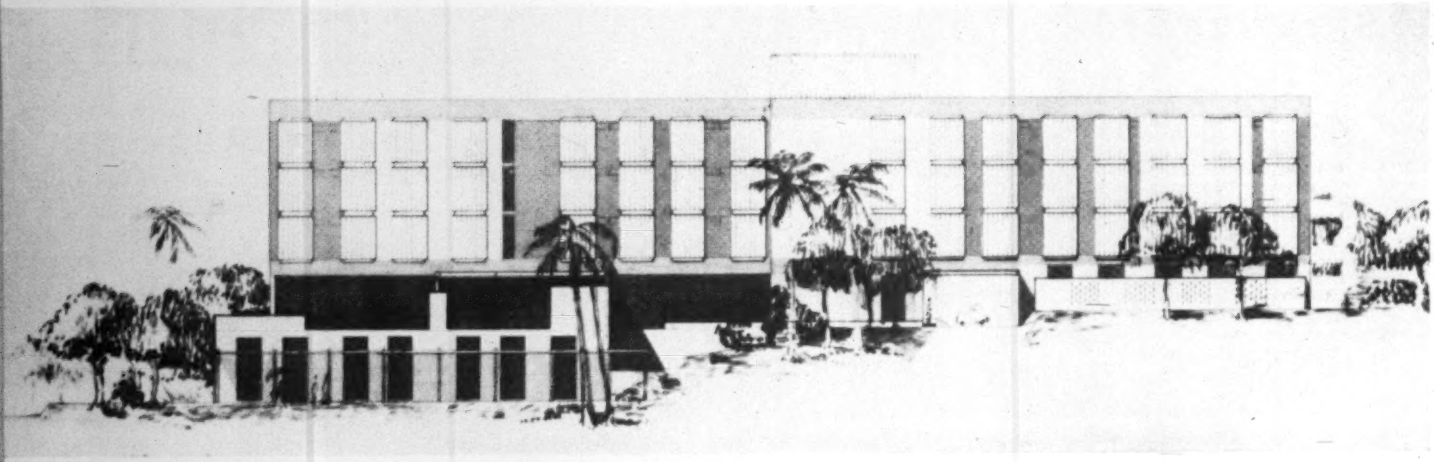

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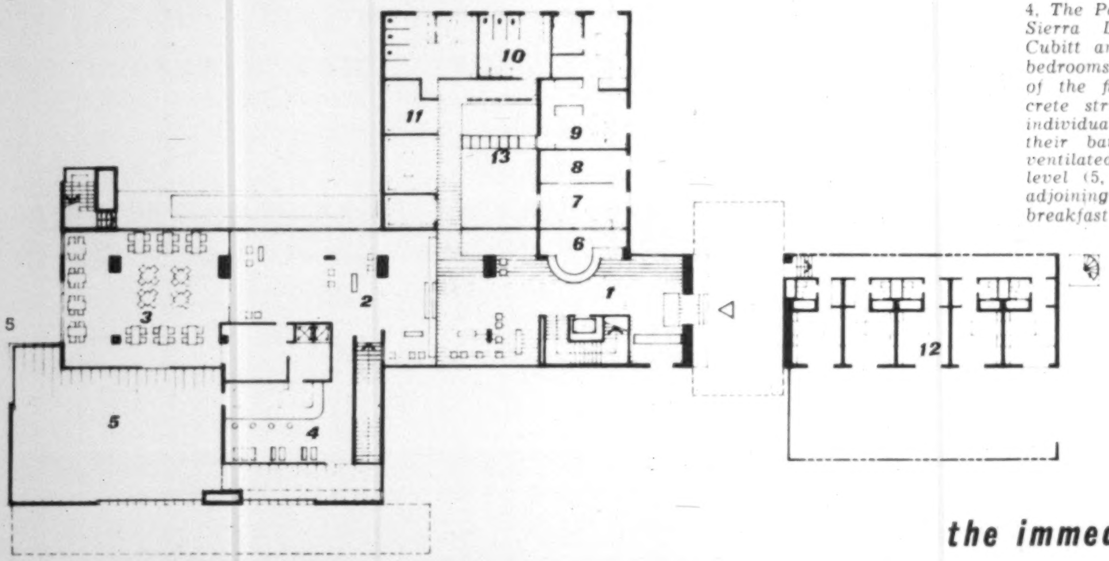


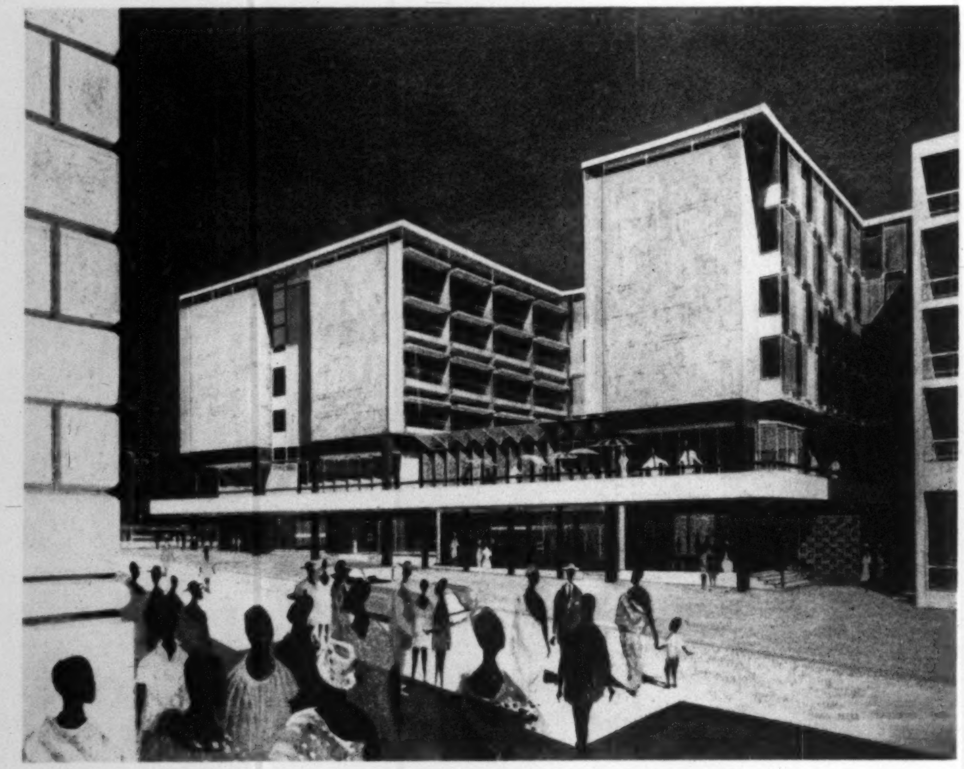
5

key to entrance floor plan

1. entrance
2. lounge
3. breakfast room
4. main bar
5. terrace
6. reception
7. accounts office
8. manager
9. manager's suite
10. w.c.'s
11. concessions
12. European staff
13. interior court

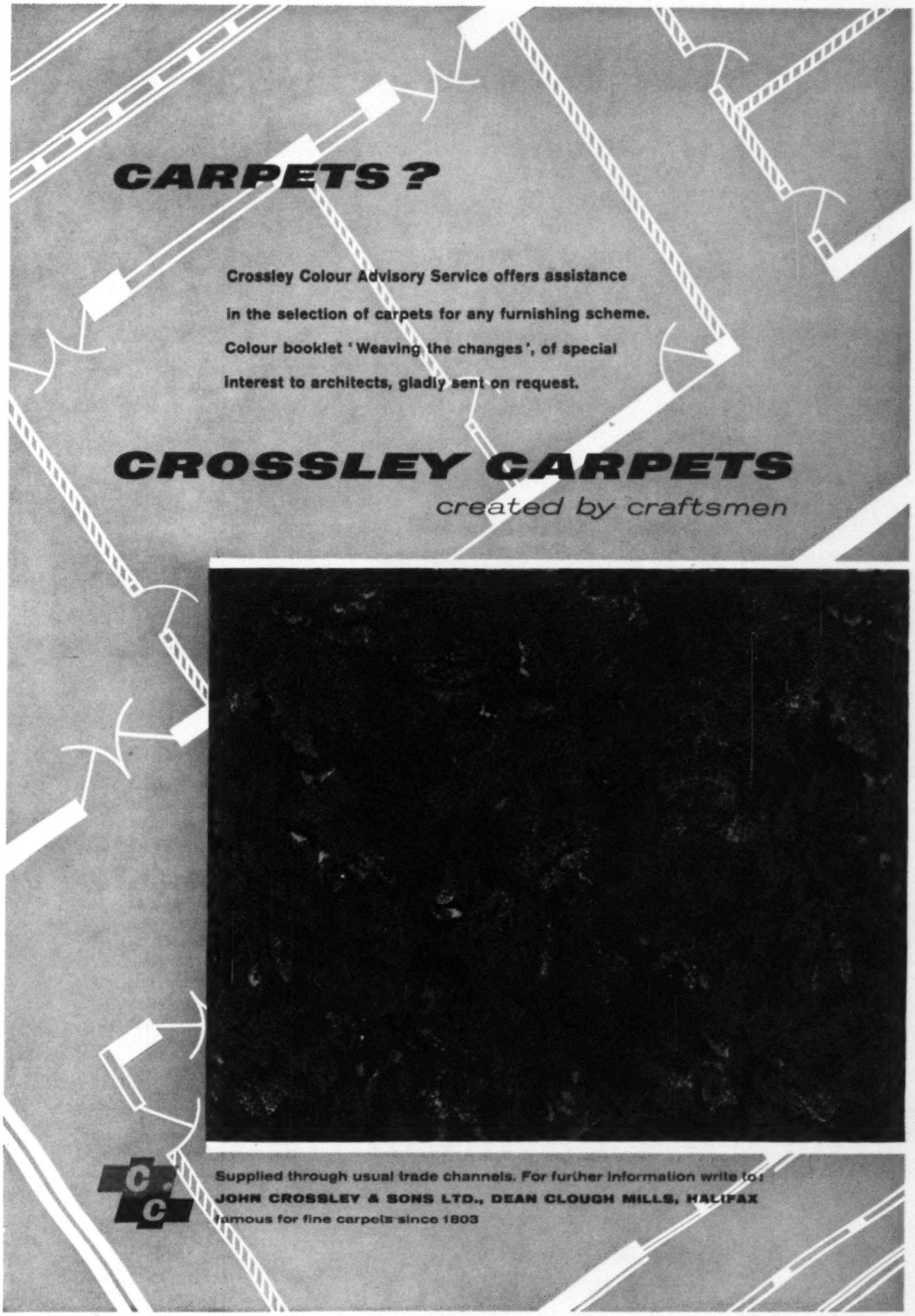
4, The Paramount Hotel, Freetown, Sierra Leone; architects, James Cubitt and Partners. There are 48 bedrooms on the three upper floors of the five-storey reinforced concrete structure. All bedrooms are individually air-conditioned and their bathrooms are mechanically ventilated. On the entrance floor level (5, below) is a lounge with adjoining terrace and 60-guest breakfast room, with restaurants, which can be combined into a single space holding 120 for banquets, on the floor below. The hotel is scheduled to be opened on December 15.

the immediate prospect



6

6, Bristol Hotel, Lagos, Nigeria; architects, Architects' Co-partnership. On a compact site, facing a main traffic route in the built-up centre of Lagos. Plot ratios and heights for the area give a maximum of 68 bedrooms, of which four are pent-house suites; all have bathrooms and private balconies. The bedroom blocks are grouped round three sides of the first floor dining-terrace, the double-bedroom block being oriented to catch south-westerly breezes. Up to first floor level the structure is a reinforced-concrete frame carrying a table-slab, and the space under this has been let off for shops, etc., because of the high land values. Above the table-slab, construction of the bedroom wings is in load-bearing block-work cross-walls. Completion is due in August, 1961. The owners are the Investment Property Company of Nigeria; the operators, Nigerian Hotels.



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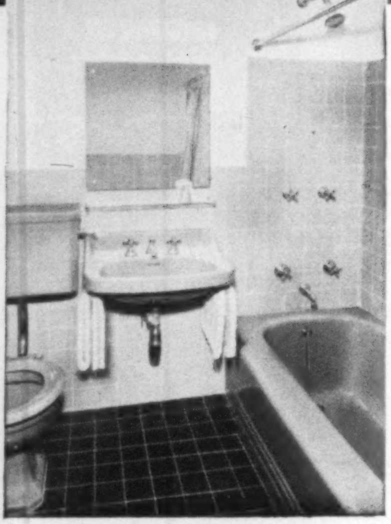
'Standard' bathroom suites go into the Skyway Hotel, London Airport

HOTEL
SKYWAY HOTEL



Chartered Architects: FITZROY ROBINSON & PARTNERS
Main Contractor: BERNARD SUNLEY & SONS LTD.
Plumbing Sub-Contractor: ELLIS (KENSINGTON) LTD.

In the new Skyway Hotel, recently built at London Airport to receive guests from all over the world, each bedroom suite has its own bathroom equipped with 'Standard' sanitary appliances—as shown in the photograph on the left.
The 'Standard' Master Classic baths are made of cast-iron with a porcelain enamel finish and cast in one piece with an integral front apron. The wash basins and low level closet suites are made of 'Standard' vitreous china, the ceramic material which ensures permanent hygiene—because it is non-porous throughout. This fact, plus its high resistance to fracture, makes vitreous china the only material suitable for sanitary ware.

Standard bathroom suites

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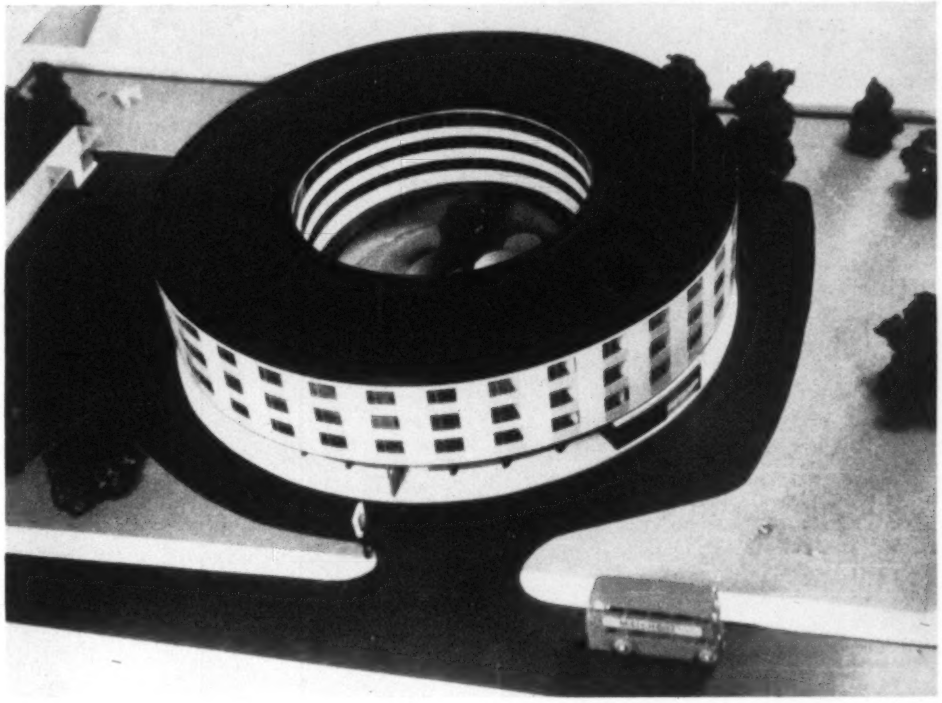

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7, Ariel Hotel, London Airport; architects, Russell Diplock Associates. As the model shows, a circular hotel with its central court slightly off-centre. 186 guest rooms on three floors above a first floor of public rooms and services (see plans, 9 and 10, below). Again, a concrete frame up to first-floor slab, above which load-bearing cross-walls are arranged radially. The resultant tapering sections naturally accommodate double rooms on the outside of the drum, single on the inner face. After some research, it was decided to use double windows of special noise-proof construction because of the high level of mechanical noise (from road traffic as well as aircraft).

The owners and operators are Palace Hotels, who intend to maintain full twenty-four hour service (essential for a hotel serving an airport) and for this reason there is accommodation such as flats and recreation rooms on the ground floor for living-in staff.

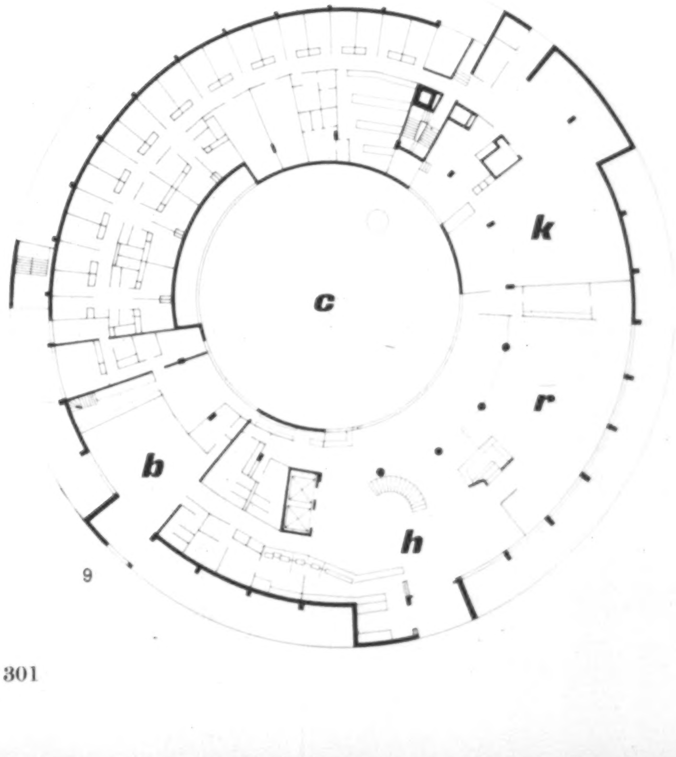
8, progress photograph shows the state of the works at mid-summer, 1960; completion is expected by Christmas. When the two-acre site has been tidied up and landscaped it will provide parking for 120 cars.

8

ARIEL HOTEL

the immediate prospect

key
b. bar
c. central courtyard
h. entrance hall
k. kitchen
r. restaurant



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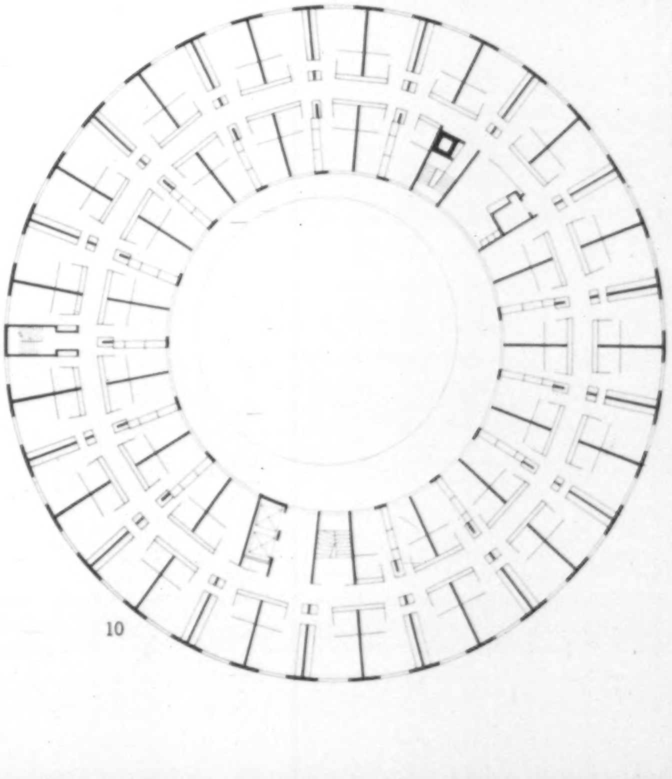
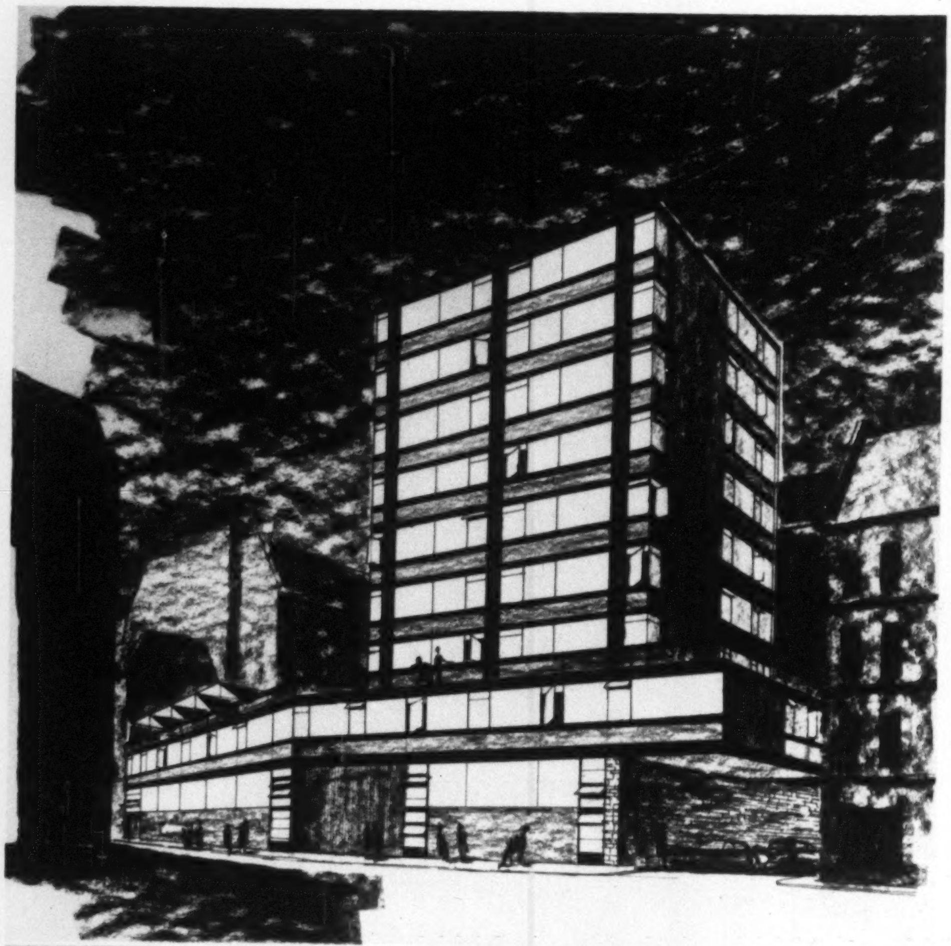


10

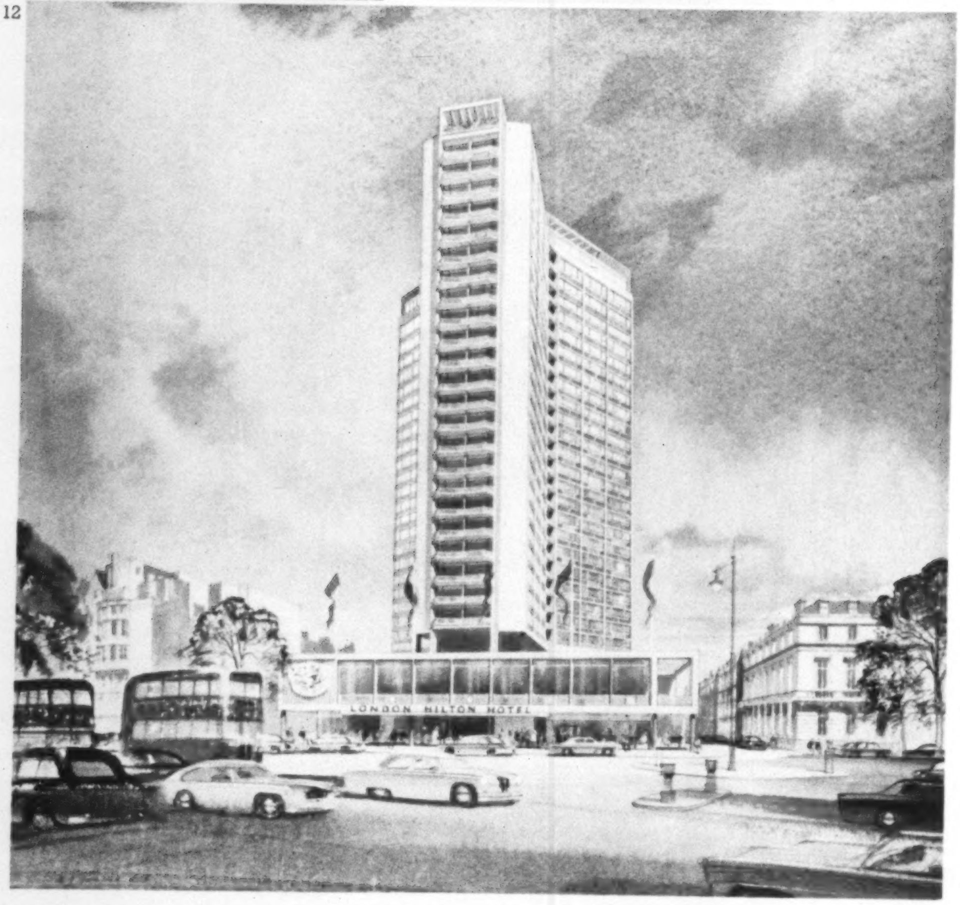
11, Mandeville Hotel, London (extensions); architects, Katz and Vaughan. A 73-room addition to an existing 120-room hotel, one-third of the new rooms to be singles, the rest doubles and twins.
Ground floor to be let off as shops; dining-room for private parties and receptions in basement; bedrooms at first-floor level and in seven-storey tower. The balcony around the foot of the tower becomes a partly canopied second-floor garden terrace (just visible to left of tower).
Work on this extension is due to start early in 1961, and completion is expected in about twelve months.



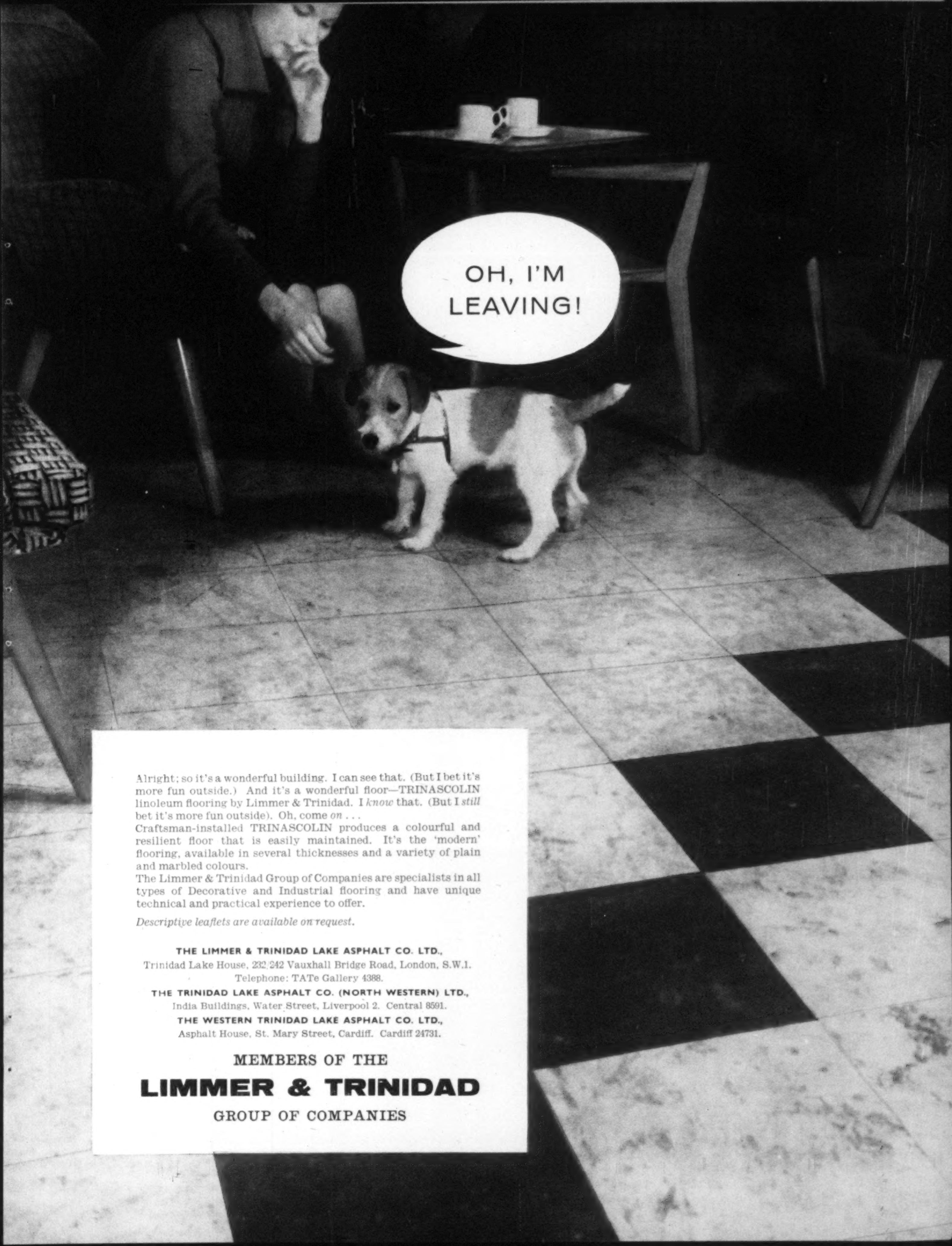
11

the immediate prospect

12



12, the London Hilton, Park Lane; architects, Lewis Solomon, Kaye and Partners. Demolition work is in hand on the site for this long-awaited, much-discussed addition to London's roster of super-hotels.
The 530 bedroom project illustrated here, which is now to go ahead, represents a considerable cutting-down on the original scheme which called for 700 bedrooms and suites, but was rejected on town-planning grounds.
The bedrooms are to be housed in the 24 storeys of Y-shaped tower rising above the podium which will include four restaurants, space for 1,400 banqueters, and parking space for 360 cars. A rooftop night-club is also under consideration.
The most ambitious of London hotel projects, the Hilton has required eight years of negotiation and the buying-out of 170 miscellaneous interests. The operators will, of course, be Hilton, who will furnish and equip the structure on lease for twenty-five years from one of the Clore group of companies.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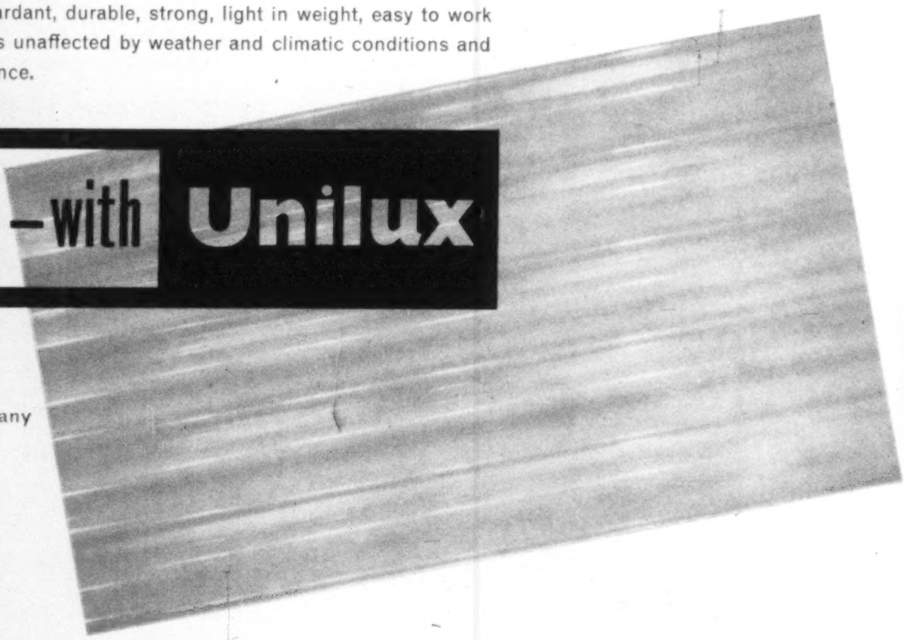

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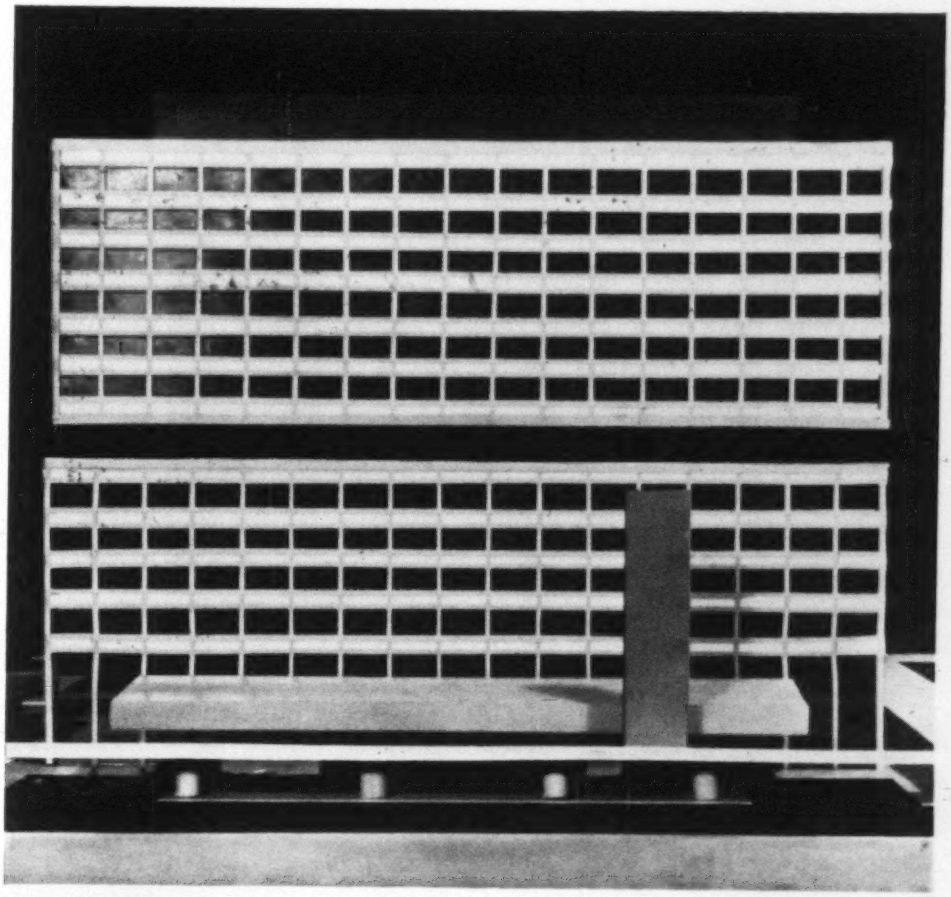
13, South Bank Hotel, London; architects, George, Davies and Webb. Still in the planning-application stage at the time of going to press, this project for a site adjoining the Shell tower on the South Bank is architecturally one of the most promising schemes under discussion. Car-parking, kitchens, and other services are to be in three storeys of basements below the main podium. Above this, ground-floor restaurant and cocktail bar, entrance and reception, lounge and coffee-room; at first floor, banqueting accommodation in various sized rooms for almost 2,000 persons. At this level also, lounge bar and high-level access to Waterloo station. From the second floor up, 620 rooms with bathrooms, giving a total occupancy of over 900. There may be a night-club at the sixth floor where the plan-form changes from a hollow-square to a single slab.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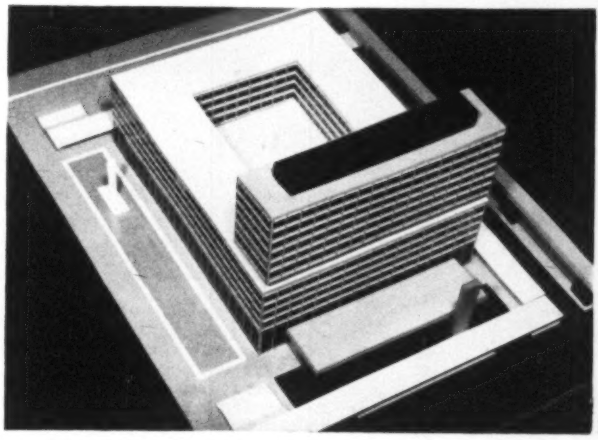
the immediate prospect

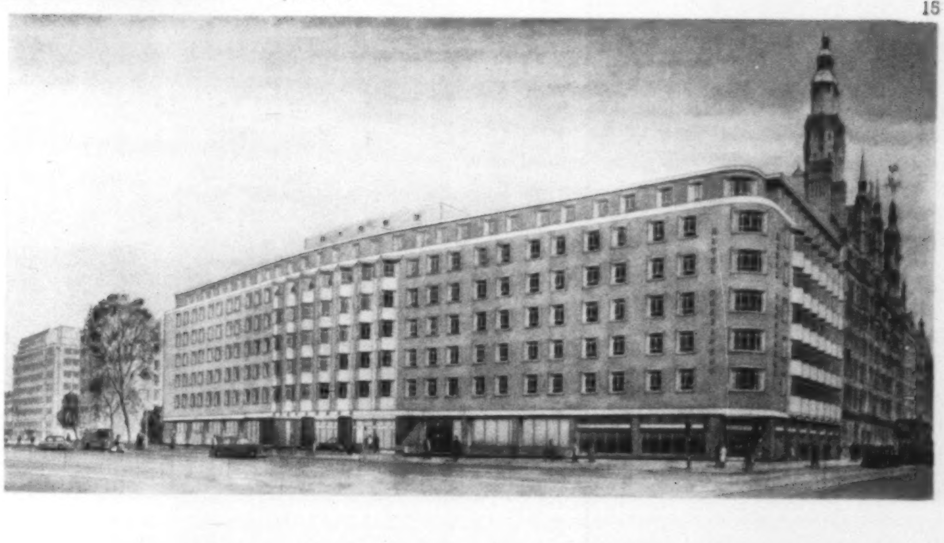

14

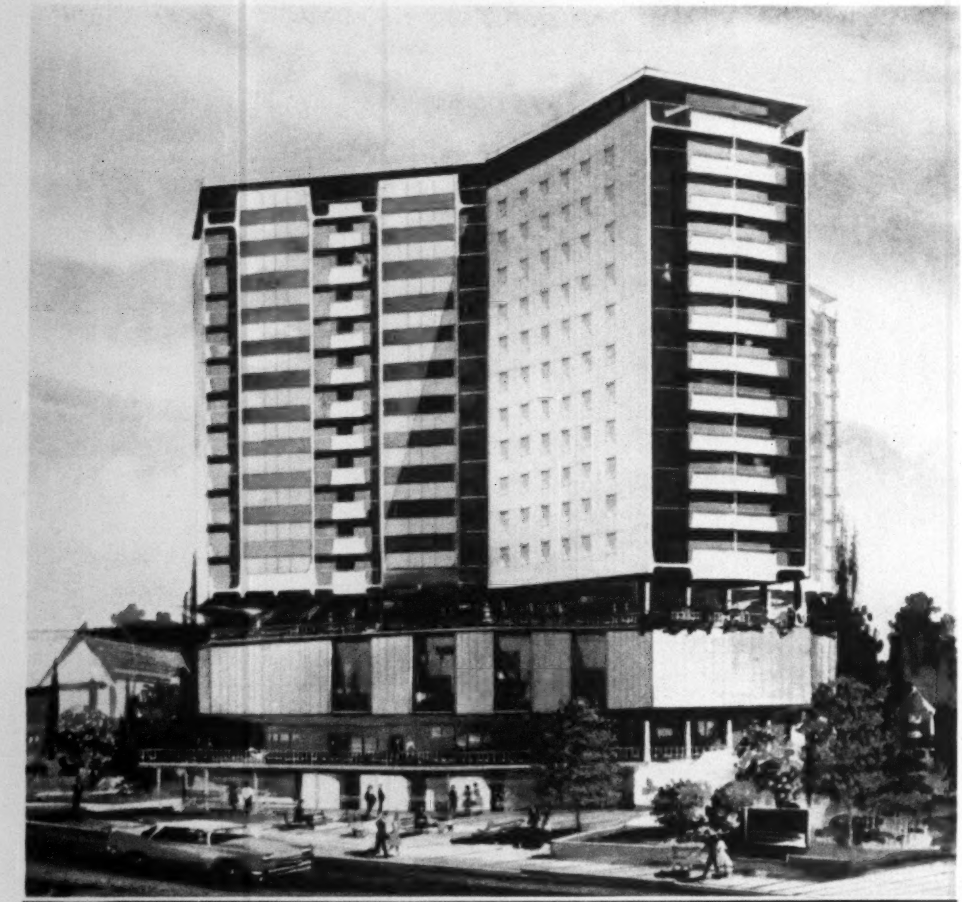
14. bird's eye view of the model of the South Bank hotel. The high slab will be on the side farthest from the Thames, overlooking Belvedere Road. The precise function of the various ancillary structures at ground level has not been revealed; nor have the names of financier and operator.

15, Hotel President, Bloomsbury, London; architects, C. Lovatt Gill and Partners. Construction is proceeding on the site (corner of Russell Square and Guilford Street) and full operation is expected for the summer of 1961. As the perspective shows, the site is in the heart of Bloomsbury's hotel belt; its promoters and eventual operators are the Imperial Hotels group who already operate a number of hotels in the district. Occupancy is expected to come largely from transient travellers from the main railway termini, and the proportion of single rooms is therefore unusually high—390 out of 450.

It is to be regretted that this radical assessment of hotel function has not been matched by an equally radical architectural treatment; the marked difference in style between the President and the other hotels in this issue serves as negative proof of the revolution that has taken place.

15





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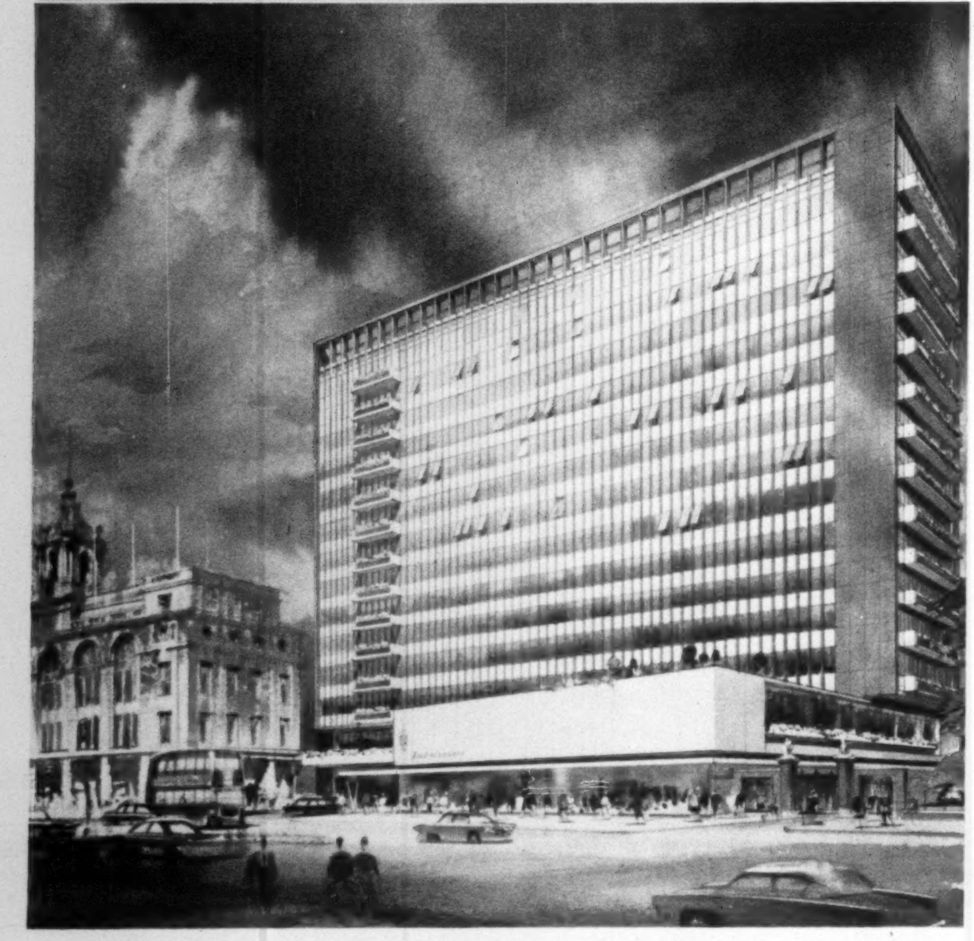
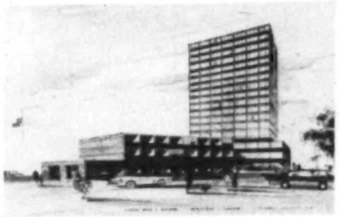


17

*16, un-named project, **Bournemouth**; architect, Ronald Sims of Genns and Cross. An 18-storey project with 640 rooms, replacing the Royal Exeter Hotel on the same site.*

Eight shops are proposed at street level with underground parking, but the bones of this project are to be found in the conference hall to hold an audience of 1,750, with overflow accommodation for another 1,500. In other words, this is a bid for the big congress trade.

17, un-named project, Kensington High Street; architects, R. Seifert and Partners. A four-hundred room project still in the planning application stage, for a site near the entrance to Kensington Palace Gardens. The ground floor will be given over largely to shops, displacing the reception area to the first, which will also have restaurant and banqueting rooms; second-floor roof-garden above restaurant. The module of the window mullions is the ever-popular 40-inch, which apparently suits hotel planning as well as it fits so many other things.



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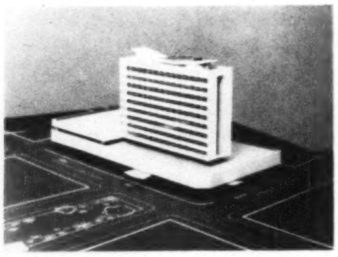
the immediate prospect

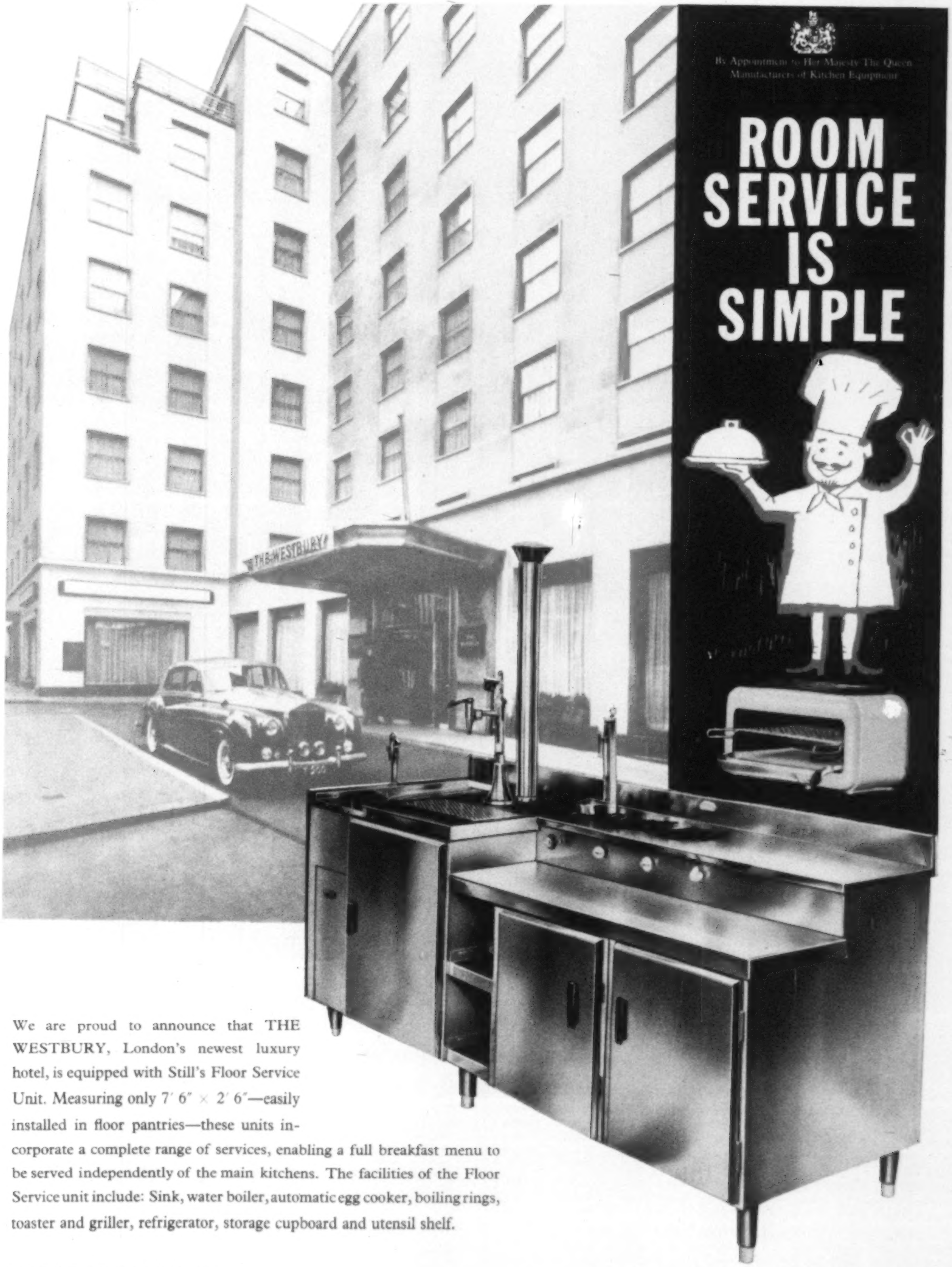


19

18, project, Newcastle upon Tyne; architects, Cotton, Ballard and Blow. Outline planning permission has been granted and design is proceeding. 200 rooms of which only a quarter are to be doubles; one part of the ground floor to be rented off as shops, part (together with most of the first) to be the hotel public rooms, etc. 200-car parking garage takes in all three lower levels at far end of the site.

19, project, Plymouth; architects, Vincent Burr and Partners. Also designed with the congress trade in mind; an assembly hall big enough to hold 400 diners or an audience of 700. The site, on the Hoe, would clearly favour conference use.

The tower block is to contain 156 bedrooms with private bathrooms. As well as congress facilities, the low block will have the usual shops and 4,000 square feet of office space.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HOTELS

a technical postscript

Every building type has its own technical problems. Those of the hotel are many, and to consider any one of them in the necessary detail would take more space than we can give here. To give readers an introduction to this technical labyrinth we have chosen three: the legal aspect, reflecting the English hotel's heritage from innkeeping; ventilation; and the hotel kitchen; because these offer key functional and environmental problems.

LEGAL ASPECTS OF PLANNING AND MANAGEMENT

On the assumption that most hotels of any size these days will want a licence, the author of this article, W. Eric Jackson, a barrister with special experience in this field, discusses the immense influence on hotel planning exercised by the local justices.

To a great extent the laws which affect the planning and management of hotels are of local application. This means that, although Parliament has, by various Acts, prescribed generally what shall be done, the details of how it shall be done are left to authorities in each locality.

The Licensing Act, 1953, for instance, makes it an offence to sell liquor without a licence, and provides that there shall be various types of licence, such as an off-licence or an on-licence, which may authorize the sale of 'sweets' (cider and perry) or beer, or wines, or spirits, or combinations of these. These are issued by the local licensing justices for the local licensing district. A justices' licence, when obtained, authorizes the holder to obtain an excise licence, on which the appropriate licence duty has to be paid.

Section 6 (3) of the Act of 1953 provides that licensing justices shall not grant a new on-licence unless the premises are in their opinion structurally adapted to the class of licence required. Moreover, under section 6 (2), the justices may attach to the grant of a new on-licence such conditions governing the tenure of the licence and 'any other matters as they think proper in the interests of the public.'

It will be seen, therefore, that the local justices have a very wide discretion conferred by Act of Parliament. Decided cases in the courts of law have shown that this discretion is virtually unfettered. The phrase 'interests of the public' has been held to include part of the public only, so that the justices may, by conditions in the licence, limit the sale of liquor to a particular class of person, or limit sales to particular parts of the licensed premises.

As a result of this local discretion it may happen that in some localities a new licence is very hard to get, while in other areas licensed premises are numerous. Some local justices require a saloon bar, a private bar, a public bar, as well as a separate counter for sales by 'bottle and jug' for consumption off the premises. Some justices make it a condition that sales of liquor shall be to residents only, or with meals only. Some justices frown on 'perpendicular drinking,' that is, drinking at a bar standing up. There seems to be an idea that a bar encourages drinking or makes the locality less respectable, and that table service of liquor by waiters in a lounge is more socially desirable. There is today, however, a growing tendency towards the 'classless' hotel without separate grades of bar.

Accordingly, when planning a new hotel, it is essential to get some idea of the attitude of the local licensing justices. The question of excise duties is no longer important. At one time these duties depended on all sorts of factors including the type of liquor sold, the annual value of the premises, and the relationship between the receipts from sales of liquor and the receipts from other activities of the hotel. The licence duties were, in some cases, so very high that they were a factor to be considered in planning a new hotel. The Finance Act, 1959, section 2, however, reduced the maximum duty to £5 for a full on-licence; accordingly the licence duties are no longer a serious factor to be taken into account.

The conditions which the justices may impose, however, can vitally affect planning, as will readily have been seen from the examples mentioned above. Section 10 of the Licensing Act, 1953, enables local licensing justices to grant a provisional licence in respect of premises not yet constructed. Plans have to be deposited and the provisional licence is granted on condition that the premises shall be constructed according to the plans. This method of getting the plans approved in advance is useful, of course, but, to avoid waste of time if the plans are disapproved of, it would be as well, before drafting any plans, to obtain if possible some informal hint from the clerk of the local licensing justices as to the likely attitudes and opinions of the justices, or to consult some local architect, surveyor or solicitor who has experience of the local licensing court and can forejudge what the justices are likely to concede.

Somewhat similar considerations apply to alterations. Section 133 of the Licensing Act, 1953, makes it an offence to make or use any internal communication between licensed premises and any other premises used for public resort. Section 134 requires that the prior consent of the justices shall be obtained to any alteration in licensed premises which gives increased facilities for drinking, conceals from observation any part of the premises used for drinking, or affects the communication between the part where liquor is sold and any other part or any street or public way. Plans may be required to be deposited in order that the justices can decide whether or not to give consent; and if, before the plans are drafted, some idea can be obtained of the likely attitude of the justices, so much the better.

Certain provisions of the Act of 1953 are of general application and require no local decision. Under section 32, a new on-licence for spirits cannot be granted unless the premises have at least two public rooms; or if the on-licence is for other liquors, at least one public room. Moreover, the premises to be licensed must have a certain annual value varying (as prescribed in the Fifth Schedule to the Act) according to the type of liquor to be sold and the type and population of the local government area in which the premises are situated; this annual value varies from £12 to £50; it is not therefore a factor of any great weight.

Section 126 of the Act of 1953 prohibits the admission of children under 14 to the bar of licensed premises during permitted hours for the sale of liquor, unless the child is resident on the premises, is the child of the licence holder, or is merely passing through from one part of the premises to another. To avoid trouble or question it is therefore advisable, in planning premises, to arrange matters so that a child can get about the premises without having to go into the bar at all.

It is a well-known provision of the licensing law that no sales of liquor may take place in licensed premises outside permitted hours, except to residents. The actual permitted hours are fixed by the local justices within certain prescribed limits. In certain cases the justices may extend the evening hours by one hour. This is commonly known as the 'supper hour' extension, and can only be granted if the justices are satisfied that the premises are structurally adapted and used for providing refreshment to which the supply of liquor is ancillary. In other words it applies only to dining rooms and restaurants on licensed premises. During the 'supper hour' liquor may be supplied only with a meal, and any bar on the premises must be closed.

There is a common misconception that, outside permitted hours, all the licensed parts of premises must be closed. Many licensees of public houses close their outer doors and forbid any entrance to the premises outside permitted hours. There is no legal need for this. All that the law says is that liquor must not be sold outside permitted hours. The law does not forbid the sale of non-alcoholic liquor outside permitted hours. Even children can be served with tea or soft drinks, in a bar, outside permitted hours. There may, however, be a reluctance on the part of their parents to allow this because of the association of ideas that seem to cling to the notion of a bar.

It will be seen that if the premises are likely to be used for a 'supper hour' extension, or if sales of teas, ice-cream and other non-alcoholic refreshments are contemplated in parts of the premises where there is a bar, it would be useful if the bar, when not in use, could be shuttered off, or disguised so that the room can be transformed into a simple dining room or tea room and so avoid any difficulty with the law or any misgiving on the part of customers.

Hotels are, in common with other buildings, subject to the requirements of town planning and the local building by-laws. Here again the law is largely of local application, and prior consultation with the officers of the local planning authority is desirable before plans are finalized. One of the important factors to which local planning authorities today give consideration in relation to any building of public resort is that of car-parking. At one time car-parking was a particularly troublesome matter for the hotel-keeper. Until the Hotel Proprietors Act, 1956, came into force, the courts had held that a hotel keeper was liable for the loss of a guest's car even though the guest was only a casual customer who had dropped in for a drink. Naturally hotel keepers were hesitant in providing any parking facilities while this liability hung over them. The Act of 1956, however, clearly provides that a hotel keeper is now no longer under this liability (unless, of course, the loss of the car were due to his own deliberate act). There need, therefore, be no longer any hesitation on this score to the provision of parking space for the use of a hotel.

Another important legal consideration to be borne in mind in planning and managing a hotel is that of hygiene. Under the Food and Drugs Act, 1955, regulations were made relating to the cleanliness of premises, personnel and equipment in any 'food business,' that is, any business in which food is handled (including hotels). These regulations deal with such obvious matters as drainage, lighting, temperature, ventilation, water supply, the siting of sanitary conveniences, the provision of wash-hand basins, and accommodation for clothing, but also provide specifically that no food room shall be used as a sleeping place, and that no food room which communicates directly with a sleeping place shall be used for the handling of open food. Local councils are given power to enforce these regulations, and to grant exemption in special circumstances. So here again, prior consultation with officers of the council is desirable before any construction or re-construction of premises is carried out. It should be borne in mind, however, that the local authority for this purpose may not be the local planning authority.

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THE VENTILATION OF HOTELS

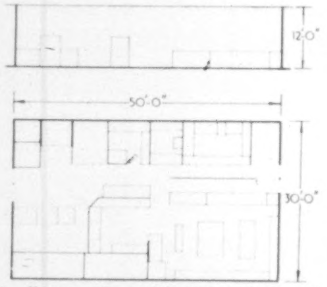
The sudden onset of intense heat, a thick fog of tobacco smoke and, at unfrequented hours, a smell of cabbage and stale beer, all of these are the hallmark of the traditional English hotel. In this article L. J. Schwarz, a heating engineer, describes how to avoid them.

Modern hotels can be divided broadly into two classifications: the metropolitan hotel with limited site area, often upwards of seven storeys high, and the hotel near airports where more site area is available and construction is often of two or three storeys. The problems of mechanical ventilation are generally the same in each with the exception that the need to keep out noise from aircraft at night affects the general construction of the airport hotel and such construction often calls for full air-conditioning of bedroom areas.

The use of insulation and double glazing, although primarily for acoustic reasons, make air-conditioning both desirable and economical. The methods of applying air-conditioning and the factors governing the choice of the best method to be employed are too extensive to be covered in this article which deals with more general, aspects of ventilation in hotels.

Kitchens

In the early design and budgeting stage of the project it is necessary to assess the probable ventilation rate and size of plant room required to deal with the kitchen. In estimating the amount of air to be extracted the rates of air change per hour given by various authorities must be used with care. The correct air quantity to be moved by the plant is not related merely to the dimensions of the kitchen.



1, *diagrammatic section (top) and plan of kitchen.*

To illustrate this point, the Institution of Heating and Ventilating Engineers Guide to Current Practice, 1959, recommends for hotel kitchens above ground 20 air changes per hour. Applying this rate to the kitchen in 1 the fan duty is

$$\frac{50\text{ ft.} \times 30\text{ ft.} \times 12\text{ ft.} \times 20}{60} =$$

6,000 cubic feet per minute.

If the same kitchen layout were used, but the ceiling height reduced to 10 ft. the fan duty, maintaining the same hourly air change rate becomes 5,000 c.f.m. But, on reflection, it will be obvious that the quantity of air extracted *should* be the same for both kitchens if the equipment and usage is identical (the Guide does recommend that the rate be related to hood design).

Since the tendency is towards lower ceilings the architect, if assessing the equipment needed without the assistance of a consulting engineer, should try to avoid this pitfall when arriving at sizes of plant for ventilating equipment.

Hotel kitchens differ from other kitchens in that their 'use factor' is more variable. Apart from the normal residents meals and public restaurants they have also to deal with intermittent requirements such as luncheons and banquets. The ventilation of grills, café sets and fish fryers is best dealt with by individual fan systems. This will save running costs by obviating the need to run the whole of one large plant to deal with small intermittent loads.

Before leaving the ventilation of kitchens, and at the risk of stating the obvious, it must be mentioned that all the air extracted by the ventilation plant must be replaced and, in the winter, must be heated. If this is not done by means of an air input plant, extra heating must be provided in the rooms adjacent to the kitchen to allow for the air being drawn from them into the kitchen.

Dining rooms

Factors influencing the ventilation of dining rooms are usage and location. If the dining room is for residents' use only its total occupancy is probably about six hours per day, and will only call for mechanical ventilation if its physical location prevents the use of windows for ventilation.

When the dining room is to be used also as a restaurant by the general public the occupancy rate is increased and extract ventilation is required for the removal of smoke. Background radiant heating is recommended, the input air being tempered to prevent the feeling of cold draughts. It is not recommended that the fabric heat losses be dealt with by the input plant, for though saving in the first cost by dispensing with the need for background heating installation, the running and maintenance costs would increase.

2, residents' dining room at the Keirby Hotel, Burnley. The background heating is provided by radiant panels flush with the ceiling over the windows. The input and extractor grilles are square adjustable louvre type designed to fit into the ceiling tile module.

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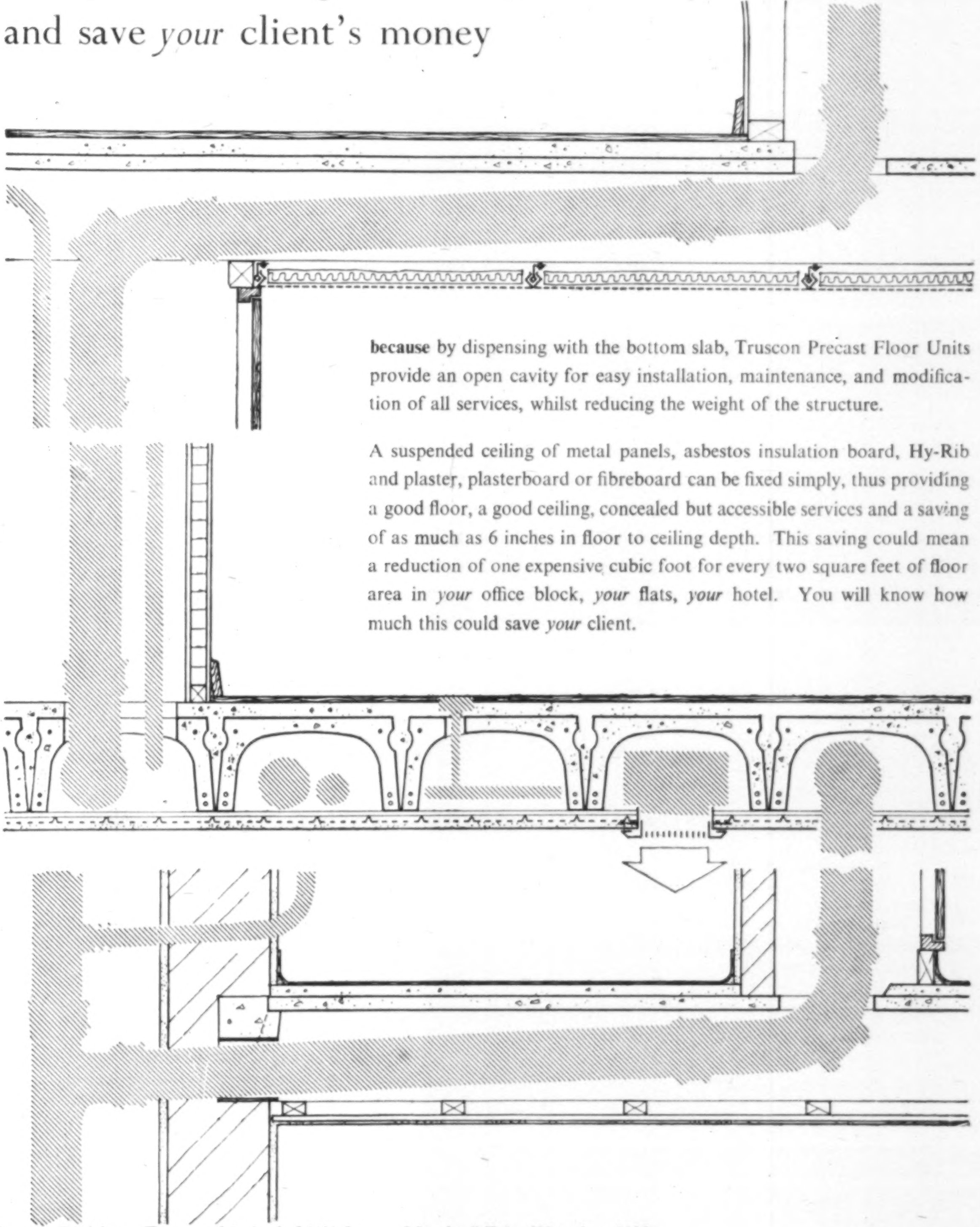

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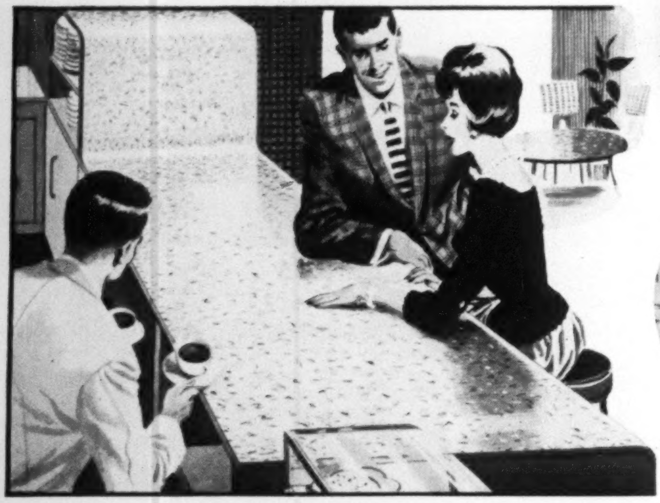

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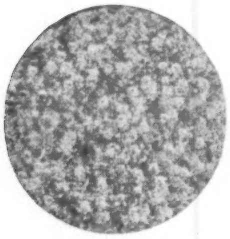
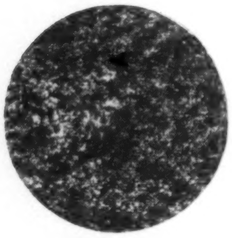
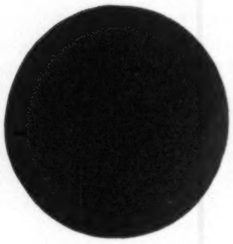
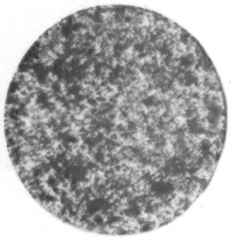
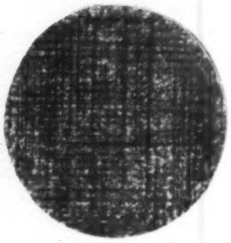

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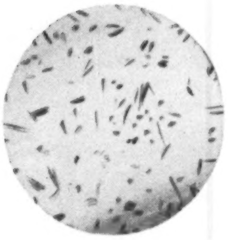

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Banquet and ballrooms

Mechanical ventilation is a necessity in ballrooms. Apart from keeping the atmosphere fresh during dancing, the after-dinner announcement '. . . you have your chairman's permission to smoke' can lead to a smog ten minutes later, and this is to be prevented if the speakers are to be seen as well as heard!

Apart from the obvious need for mechanical ventilation careful thought should be given in the design stages to the desirability of cooling, or full air-conditioning. To illustrate this point, consider a typical example —a luncheon for 250 people.

The heat given off by each adult person can be taken as 500 Btu's per hour, thus 250 × 500 = 125,000 Btu's per hour, or putting it simply, when 250 people collect for lunch, *it is the equivalent of* 40 *1-Kw electric fires being switched on!*

This sudden heat load is additional to gains from lights and solar radiation.

If air-conditioning or cooling from the main plant room is ruled out on economic grounds then consideration should be given to the use of local self-contained air cooling units which can be brought into operation as the need arises.

Bars

A high proportion of new hotels are sponsored by breweries and, in addition to the normal cocktail bar, public bars are insisted upon. These latter, though part of the hotel, are not accessible direct from the hotel and open and close in accordance with local licensing custom.

Mechanical ventilation is necessary if natural ventilation is not available, or if the positive advantages of controlled ventilation are demanded by the quality of the project. The problem is to keep the atmosphere free from smoke.

The elimination of smoke can be achieved by air extraction but all the air replacing this must be heated in winter and in certain special cases it may be more practical, and more economical in running costs, to keep ventilation to the minimum and instal a recirculating filtering unit.

A unit of this type is illustrated in 4. The unit is usually mounted at high level and can be switched on as required. Air is drawn from the room through a high efficiency filter which collects the smoke particles and returns the cleaned air to the room. No fresh air is introduced and, by this means, heating running costs are kept down.

The cocktail bar presents an additional problem if it adjoins the ballroom. When a dinner is concluded the diners leave the ballroom and, whilst the tables are removed and the floor made ready for dancing, usually congregate in the cocktail bar. (This congregation also occurs before dinner or luncheon). The sudden fluctuations thus caused in ventilating and heating, or cooling, load have to be taken into account when designing for these areas.

Bathrooms

The metropolitan hotel, to make the best use of available perimeter, locates bedrooms externally and bathrooms internally, making mechanical ventilation essential.

The bathrooms are usually grouped in pairs around a vertical service duct. The ventilation ducts have to 'compete' for best position with the plumbing and other services and, if the shape and size of the main duct is not correct, the ventilation ducts must give way. Since the ventilation ducts will tend to transmit noise from one bathroom to another, a compromise of this sort may make it impossible for the designer to adequately prevent the travel of sound.

The simplest method of providing an acoustic barrier, 5, is to enlarge a section of the input and extract duct to each bathroom and line it with sound absorbent material. Another method, 6, is to divide the false ceiling over each bathroom into two sections, for input and extract respectively. The outlet grilles are located on the ceiling and the main ducts have branches to each section, so that the false ceiling void acts as a sound absorber. The disadvantage of the second method is that if the division between the two voids is not air tight short circuiting will take place between the two sections.

Care is needed in the selection of types of air outlets in bathrooms,

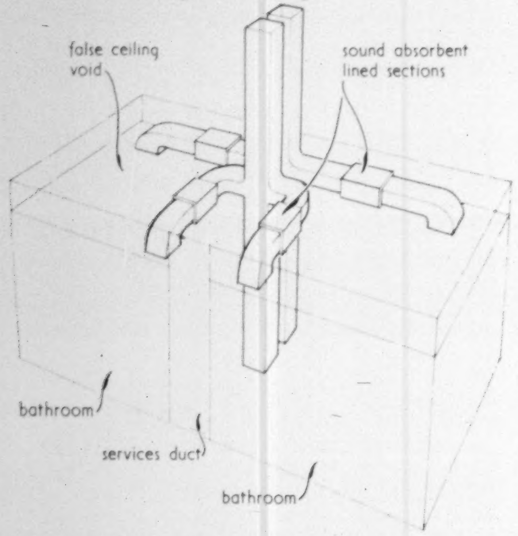
3

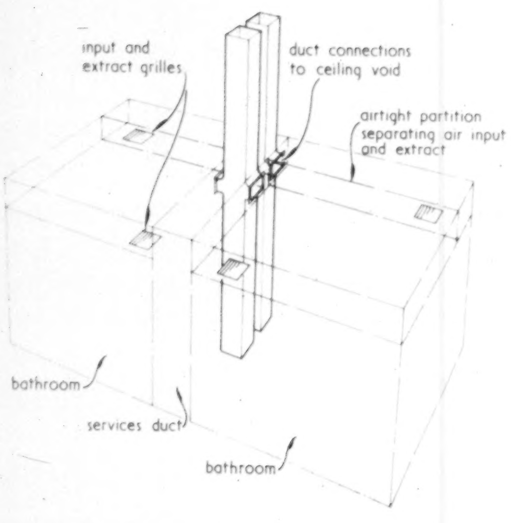
3, part of the banquet and ballroom at the Keirby Hotel. The background skirting heating is located beneath the windows. The ventilation grilles (not pictured) are in the high-level false ceiling blended with the flock sprayed background to the 'night sky' lighting effect.

4

4, floor-mounted recirculating filter unit (Vokes Ltd.). The unit can also be supplied for high-level operation.

a technical postscript




input and extract grilles
duct connections to ceiling void
airtight partition separating air input and extract
bathroom
services duct
bathroom

5, a simple method of providing an acoustic barrier by enlarging a section of the input and extract-duct and lining it with a sound absorbent material.
6, an alternative method of providing an acoustic barrier by sub-dividing the false ceiling space.

velocities which are acceptable in other areas can produce discomfort when encountered by a naked wet body. The input air should be heated *even in summer* to prevent discomfort due to the increased latent heat loss by moisture evaporation from the skin.

General installation

In choosing equipment for ventilating it should be borne in mind that the engineering maintenance in the hotel will not be as complete, or as continuous as, for example, in a modern factory. Equipment should be as automatic, and controls as simple, as possible. It should not be necessary for the head waiter to go to a plant room possibly seven floors above the ballroom to switch off the ventilation, the plants should be controlled by push-button stations in the area being served by each plant (with the obvious exception of bathrooms and internal toilets).

Air filters should be as nearly automatic as costs will allow, and should not be the sort that require a periodic manometer reading to check when attention is needed. There are, for example, several first class roll type filters being manufactured in this country which automatically feed new filter media as the old media is saturated and incorporate a remote warning that the last section of filter has been exposed and a new roll is required.

Grilles and air outlets have to be chosen with the architect's general interior scheme in mind as well as their functional requirements and no hard and fast rule can be made. However, to prevent streaking of decorations caused by air leakage in reception and other similar areas gaskets should be specified behind the flanges of the outlets to overcome possible air leaks.

Mechanical ventilation in all its aspects plays a large part in the successful operation of the modern hotel. It affects, and is affected by, the layout and construction of the building to such a degree that the architect will need specialist advice at the planning stage if installation and running costs are to be kept to the economical minimum.

THE HOTEL KITCHEN

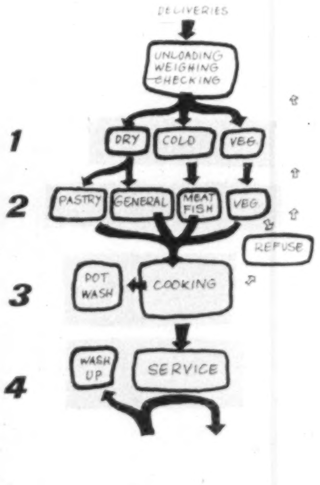
However varied the results, the broad functional data on hotel kitchens have of late years been standardized and reduced to quantitative terms. In this last article G. C. A. Tanner sets down what these are.

The basis for planning a hotel kitchen does not differ from that of any other kitchen. The difference lies in the complexity, rather than in the nature of the planning problem. Firstly, a hotel kitchen almost certainly will be called upon to provide the whole range of meals—breakfast, morning coffee, lunch, afternoon tea, and dinner, as well as occasional banquets and special functions. In the case of large and multi-storeyed hotels where a room service is provided, a separate area may have to be allocated on each floor to cater for this. Secondly, the kitchen in a first class hotel normally will be expected to provide a quite varied menu. It may be called upon even to cope with specialized menus, such as Chinese or Indian food. Thirdly, it will be more difficult to assess the peak load in the dining room, not only because the serving of meals will be spread over a greater period than in, say, a works canteen, but also because the general public as well as hotel patrons must be provided for.

In a short article such as this it is not possible to do more than outline the broad principles of kitchen planning and make recommendations for preliminary assessment of areas required.

Assessment of areas

There are no hard and fast rules for determining the area required for the kitchen and its ancillary accommodation. However, it is essential for the architect to be able to allocate a broad area for this purpose at sketch plan stage. A rule-of-thumb allowing 6 sq. ft. of floor area per person accommodated in the dining room is recommended. This is arrived at by assuming 50 per cent of the area allowed in assessing the size of the dining room (i.e. 12 sq. ft. per person, which includes tables, passageways, etc.). In fact this figure for dining room accommodation varies from as low as 10 sq. ft. recommended by some authorities to 18 sq. ft. for a luxury hotel. It may be noted that the Gas Council makes more detailed recommendations,* but for the purposes of preliminary planning the above figure is adequate.



7, a functional flow diagram for a large kitchen. key: 1, storage. 2, preparation. 3, cooking. 4, service.

It is worth remembering that too much space in the kitchen area is almost as bad as too little. It involves the staff in excessive walking, which means time and money, and it creates the temptation to fill excess space with non-essential equipment which has to be cleaned.

When food arrives at the hotel it goes into storage after checking and weighing. As it is required it is taken from storage and prepared for cooking and serving, after which it is cooked and then served. These processes are basic to the working of any kitchen, whether hotel or domestic, and the allocation of space within the general kitchen area of the hotel is broken down according to these functional requirements.

Storage

In kitchens catering for more than 50 meals a day it is desirable that a separate area be allocated for the bulk storage of food and that, in addition to this, sufficient space be allowed at or near the point of entrance for the temporary storing of food whilst it is weighed and checked. Space also should be allowed for empty containers and this can usually be done by providing high level shelving in the dry store. The storage area is roughly made up of three parts—vegetables, dry goods store and cold store.

Space does not always permit a separate vegetable store and, even if one is provided, it is advisable to provide storage space, in addition, within the vegetable preparation section of the kitchen. As a guide in allocating areas 0.2 sq. ft. per person† (accommodated in the dining room) should be allowed for the vegetable store. Metal or hardwood slatted shelves or wire mesh racks are most suitable for storage.

Dry goods stores need floor racks and slatted shelves as well as space for bins. Allow 0.4 sq. ft. per person for the area. Good ventilation, of course, is essential as with vegetable stores, though the latter do not need natural light.

Cold storage arrangements are of three types—'reach in' refrigerator cabinets containing a maximum of 100 cu. ft., 'walk in' cabinets and specially constructed cold stores. In the latter case a rough guide to area can be based on $1\frac{1}{2}$ to $2\frac{1}{2}$ cu. ft. per person, allowing a ceiling height of 7 ft. within the cold store.

Preparation

From the stores, food goes to the preparation area which, again, is roughly sub-divided into vegetable, meat and fish and general preparation areas. Whilst it is not necessary to provide full height partitions between the various areas, it is desirable, certainly in the case of the vegetable preparation area, to have low partitions or dwarf walls which will prevent the spreading of spilt water or vegetable peelings to other departments. The vegetable and meat and fish preparation areas must contain sinks for the washing of food prior to its preparation.

Cooking

The cooking area must house a variety of equipment which will include oven ranges, fryers, boiling pans, bains-marie and so forth. It is beyond the scope of this article to

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*See *The Architects' Journal* 14.1.60.

†This and subsequent figures are based on those recommended by the Gas Council.

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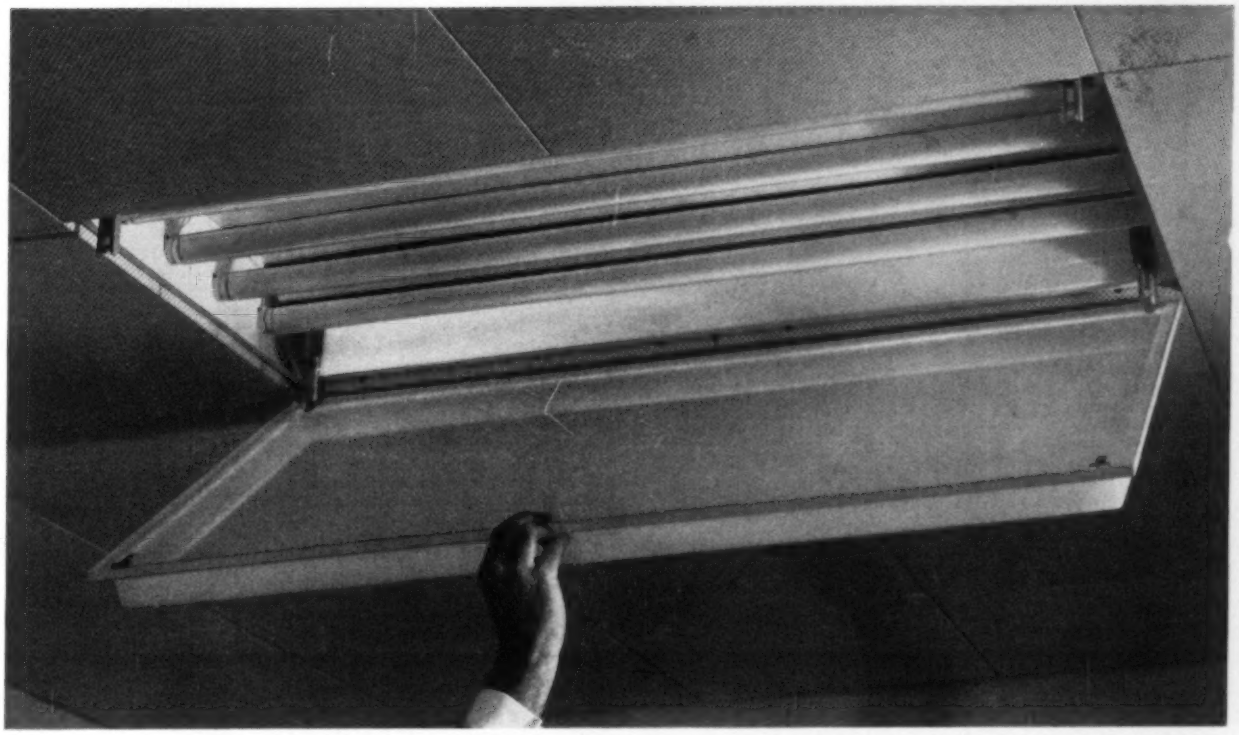

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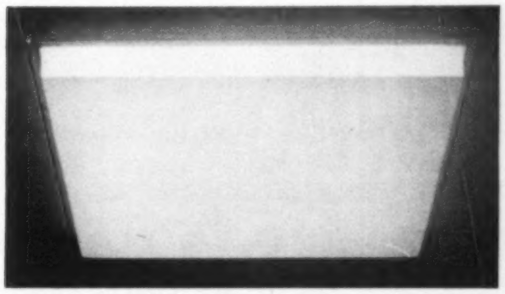

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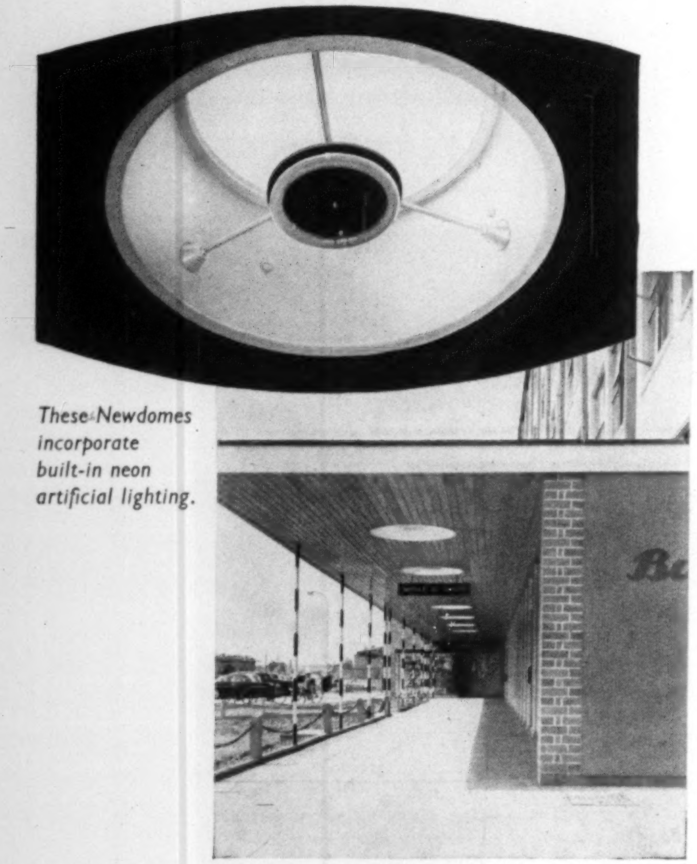

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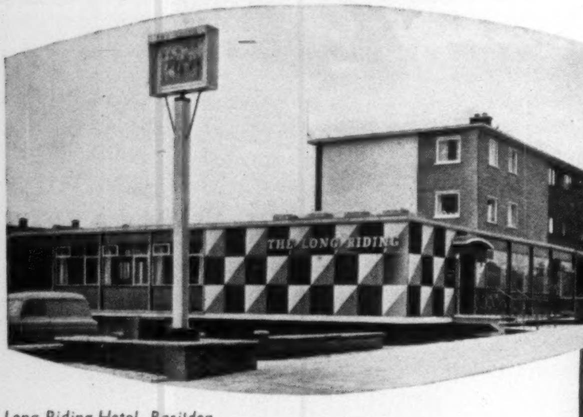
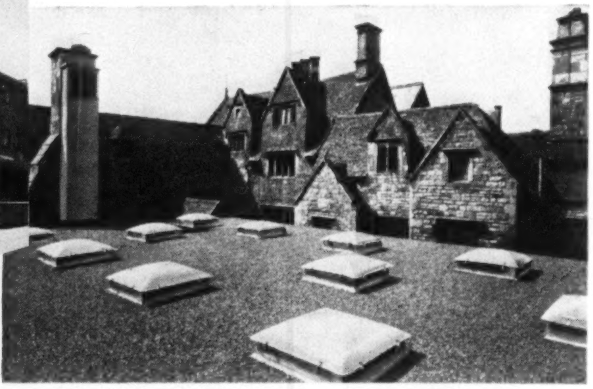


Long Riding Hotel, Basildon
Architects—Messrs. Ind. Coope, Architectural Dept.
Contractors—Richard Costain Ltd.



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deal in detail with the equipment, which is a subject on which the architect must seek expert advice, both on type of equipment and its layout.

Service of food

Broadly speaking there are two ways in which food may be served, either by waiter or self-service. Needless to say, waiter service should be the rule with hotels. The actual area allotted for this should be generous with clearly defined points of access and exit.

A counter is provided within this area. At this point the various kitchen sections portion and place their products in an appropriate dish on the counter where it is collected by waiters. A kitchen clerk is normally stationed here to receive and pass on the orders and to control and record portions served. Within this area hot cupboards should be provided accessible both by kitchen staff and waiters.

Washing up

Though important, this should not be regarded as a fifth process within the kitchen. In larger establishments it is essential that separate washing up facilities be provided in the service area and in the preparation and cooking areas.

The use of glass- and dish-washing machines is increasing. These may be either manually or automatically controlled. It is obvious that the difficulty of obtaining staff will encourage the development of automation.

Staff accommodation

In small hotels goods and staff entrances may be combined, but in larger ones these should be separate. Control must be provided to check persons and goods entering or leaving the premises. In the interests of hygiene it is necessary that changing and washing facilities be provided for staff and it is as well to bear in mind that, at a time when competition for staff is keen, the nature and adequacy of staff facilities could be a deciding factor in obtaining good staff. Obviously the actual extent of the facilities and the number of lockers and sanitary fittings will relate to the number of staff employed, but should take into account serving as well as kitchen staff.

Fuels

Solid fuel: This, of course, is the traditional fuel and many chefs still claim to prefer it. It is economical, particularly in areas of local coal supplies, and very good where continuous heat is required over long periods. It has, however, certain disadvantages. Firstly, solid fuel cooking equipment requires more space than other types and extra space is needed for storage of the fuel. Labour also is involved in refuelling and removing ashes. Secondly, the nature of the fuels means that the equipment cannot so easily be kept clean and there is a tendency for it to overheat the kitchen. Thirdly, whilst such equipment as ovens, etc., can be heated by solid fuel, other appliances used in modern kitchens require alternative means of heating.

Gas: This can be used for all equipment, is simple to operate and easily controlled to give any required temperature. Also it can be adjusted immediately to meet changed needs.

Electricity: As with gas, this fuel can be used for all equipment. It is clean, does not need flues or fuel storage, is efficient in its use of heat and does not cause overheating in the kitchen. It does, however, require skilful handling if it is to be used to full advantage.

Steam: This can be an economical source of heat for boiling, steaming, etc., especially where it is already available in the building. It cannot cope with all types of equipment, however (such as roasting and grilling appliances).

Oil: Oil is a possible alternative source of heat. Appliances are similar to those for solid fuel.

Comparative costs: Choice of fuels cannot be made on the basis of cost of fuel alone. Availability of a particular fuel, ease of operation and cleaning, and space requirements must be considered. In comparing costs, one therm of gas is roughly equivalent to twenty units of electricity and 100 therms to one ton of solid fuel. The capital cost of gas appliances is often lower than electricity, but this may be offset by the omission of flues when electricity is used. It is worth bearing in mind that gas and electricity undertakings normally give cheap rates for catering consumers based on a sliding scale which gives reduced prices per unit as consumption rises. Full advantage is taken only if one fuel is used throughout.

Services

Apart from the cooking fuel, the following services are essential to the kitchen.

Water: The local water authority should be consulted on such matters as the size of cold water storage cistern. Hot water should be supplied at about 140°F. for washing up, although local heating of water up to 180°F. should be arranged for sterilizing. Apart from this, connections usually will be needed at the vegetable and meat and fish preparation areas to take the chill off the water in cold weather, at suitable points for general cleaning and for filling certain vessels such as saucepans, boiling pans and bains-marie.

Drainage: It is highly desirable to avoid internal manholes and access to the drains. In the case of vegetable preparation equipment long runs and shallow falls should be avoided.

Ventilation: The subject of ventilation is dealt with in the article on page 306.

Information

There is very little up-to-date detailed information on the subject in this country probably because there has not been much hotel building in Britain since the war. As a result there are no discernible trends in kitchen planning which are away from what might be described as traditional.

On the other hand competition is keen in the catering equipment trade and manufacturers are in a position to give advice on choice of equipment and general layout based on their experience and expert knowledge. The architect should not hesitate to call in a reputable manufacturer to advise him on the problem once it has got past the preliminary sketch plan stage.

Organizations such as the Gas Council will also advise on layout and equipment. The fact that they have a vested interest in gas as a fuel does not invalidate their advice in the least and their recently produced *Catering Handbook* is a useful guide. A 'Gas supplement' relating to this subject was published in *The Architects' Journal* of January 14, 1960, and the annual *Specification*, published by The Architectural Press, contains a section on equipment.

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John Crossley & Sons Ltd., Dean Clough Mills, Halifax.

Information on acoustics

An amusingly illustrated little booklet on the subject of noise and the principles of insulating against it has just been produced by the Bowater group as a companion to an earlier one entitled *The Heat Barrier*. This one is called *Quiet Please* and sets out in simple terms the fundamental principles of acoustics. It goes on to describe effective means of dealing with it and, if this results in the reader having the virtues of Bowater's products rammed down his throat, it really is a small price to pay for the useful information which makes up the bulk of the publication.

Available free, primarily to architects, surveyors and builders.

The Bowater Organization, Bowater House, Knightsbridge, London, S.W.1. Knightsbridge 7070.

Reinforced plastics

Fibreglass Limited have brought their trade literature up to date by issuing three new brochures. Between them they provide as complete a picture of a product as may be found anywhere. The first brochure is entitled 'Introduction and Materials' and is devoted to a description of the characteristics, properties and chemical composition of fibreglass reinforced plastics. It concludes with a classification of glass fibres within the two principal types, continuous filaments and staple fibres. The second brochure concerns itself with moulding techniques and design and fabrication, and the last of the three catalogues properties (physical, mechanical, thermal, electrical, acoustic and optical) and lists suppliers. The list of suppliers is sub-divided according to the end product they supply. These are woven cloth and tape, woven roving fabrics, knitted fabric, polyester resins, epoxide resins, and so on.

Fibreglass Limited, St. Helens, Lancashire. St. Helens 4224.

Wall fabric

A woven fabric designed as a wall covering and costing 7s. 9d. per yard has come on to the market under the name 'Duracour.' It is made in 24 in. widths and is hung by applying a special paste to the wall, *not* the fabric. Its colour cannot be destroyed as the yarns are dyed before weaving. The manufacturer states that water-borne stains, such as fruit juice, wine or ink, can be sponged off with a cloth wrung out in water mixed with a little mild detergent. Duracour is claimed to be impervious to the effects of damp in walls and to have no attraction whatsoever for moths, insects and other household pests. It is manufactured in 102 patterns all of which are available in three or four colours. The patterns range from 'traditional' (i.e. based on the patterns of old Flemish and French tapestries) to 'contemporary' as produced, we are told, 'by the best modern British and Scandinavian designers.'

John Line and Sons Limited, 213-216, Tottenham Court Road, London, W.1. Museum 3300.

Sun control

Venetian blinds are not as popular in this country as in other warmer climates. Some architects, conscious of the visually deadening effect venetian blinds can have on façades, probably consider this a blessing. Usually, however, the worst cases occur when the architect has no control over the subsequent fixing of blinds. Taken into account as part of the design they need not detract from the architecture. Luxaflex, which is the trade name of the

[continued on page 312

Shush!

Anything for a quiet life? Yes — Fibreglass! For insulating buildings against external noise or for sound absorption in particular rooms, there are various Fibreglass products in various forms. All sensibly priced, all easy to install, all highly effective. There's nothing like the right kind of Fibreglass in the right place for keeping clients quiet. If you would like to know more, write to Fibreglass Ltd., St. Helens, Lancs., or ring St. Helens 4224

continued from page 310]

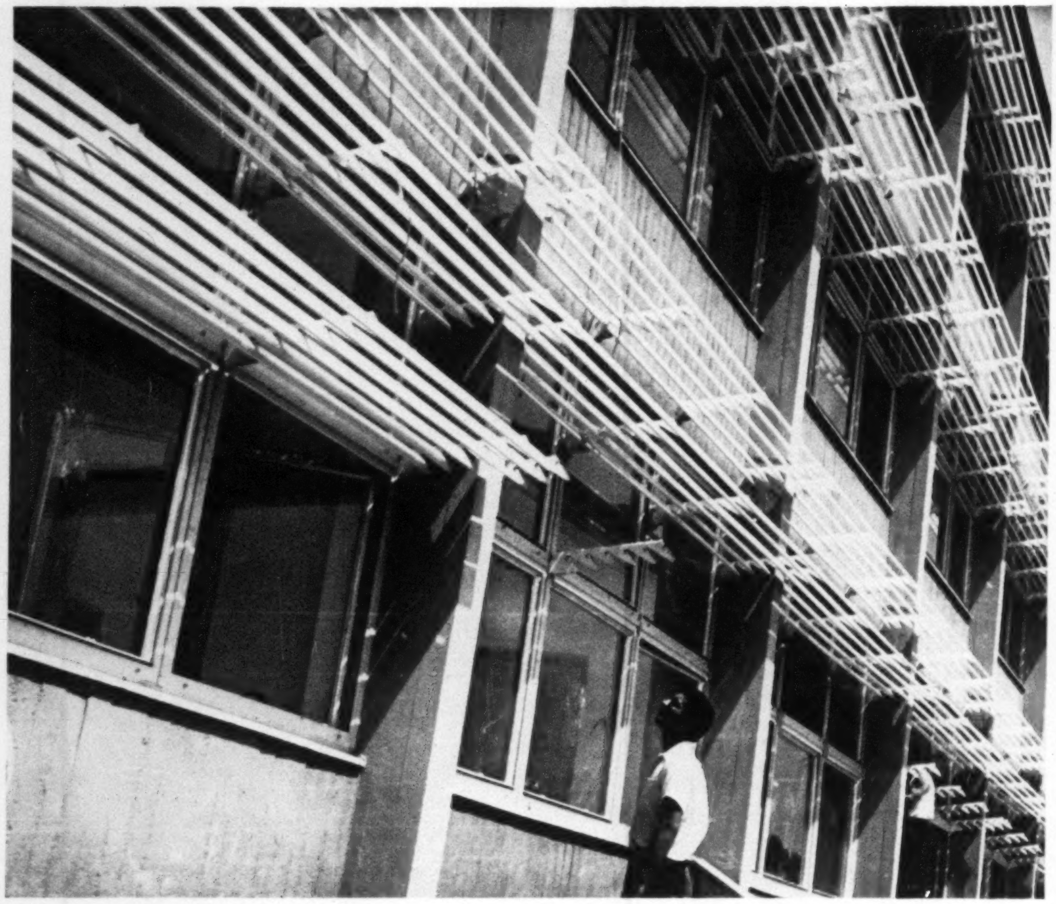
Hunter Douglas Group of Companies, held an exhibition at the Building Centre earlier this year, obviously aimed not only at introducing new products but also at trying to show the possibilities for both awnings and fixed sun control arising from the use of their standard aluminium sections or slats. These are of spring-tempered aluminium coil strip $4\frac{3}{8}$ in. wide by 0.025 in. thick. This is normally cold-rolled to a section $3\frac{5}{16}$ in. wide, given a priming coat and a stove enamelled finishing coat. It is available in this country in eleven colours. The illustration, 1, shows an intelligent Continental example of the use of this material for fixed sun control.

Luxaflex, 33, *Sloane Street*, *London*, *S.W.*1. *Belgravia* 6275.

Ceiling panels

Some six years ago Lumenated Ceilings Limited introduced to this country a form of false ceiling comprising an aluminium grid frame suspended on hangers from the structural ceiling and containing translucent panels of corrugated p.v.c., so that fluorescent tubes mounted above the false ceiling produced an overall diffused light. The company has now produced a similar ceiling using, instead, a flat sheet of p.v.c. on a standard 3 ft. by 3 ft. grid. It is known as the Lumenated Westminster Ceiling, 2. Another well-known firm introduced a ceiling of this type at the last Building Exhibition, but the Westminster Ceiling differs in some respects.

The panel itself consists of a flexible p.v.c. film (either white or



1, *the Luxaflex aluminium sun-control pergola.*

[continued on page 314

Guest Lounge, carpeted in 'Rhapsody' textured Wilton in shades of rich purple

Cocktail Lounge, carpeted in 'Deva' fine woollen Wilton in lacquer red

Skyway Carpets

All the fine carpets in the new SKYWAY HOTEL at London Airport have been made and installed by Carpet Trades Limited, Kidderminster (supplied through Messrs. Andrew Bruce & Co. Ltd. London).

CARPET TRADES LIMITED
G.P.O. BOX 5, MILL STREET, KIDDERMINSTER

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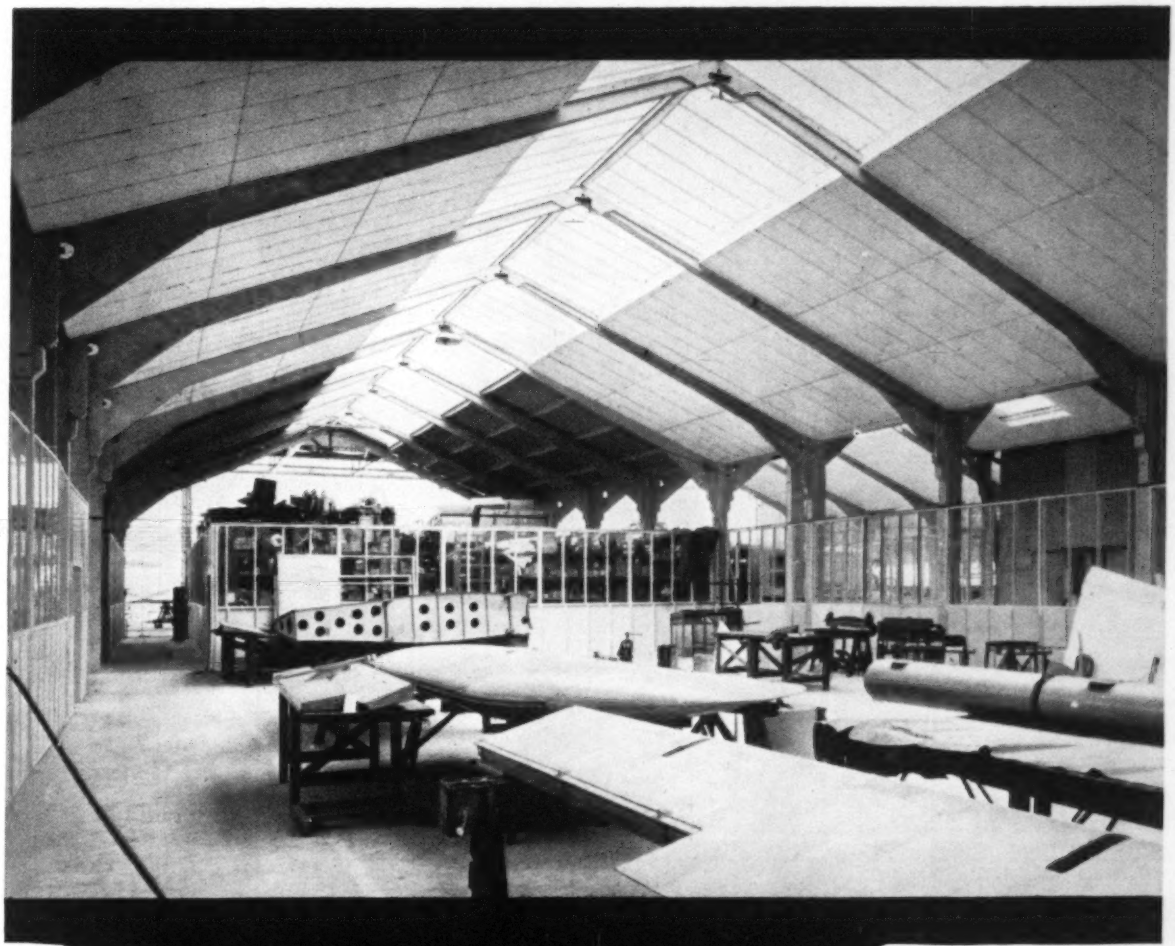

The interior of one of the workshops built by Tyler for Aviation Traders.

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Manufacturers and erectors of precast reinforced concrete structures

continued from page 310]

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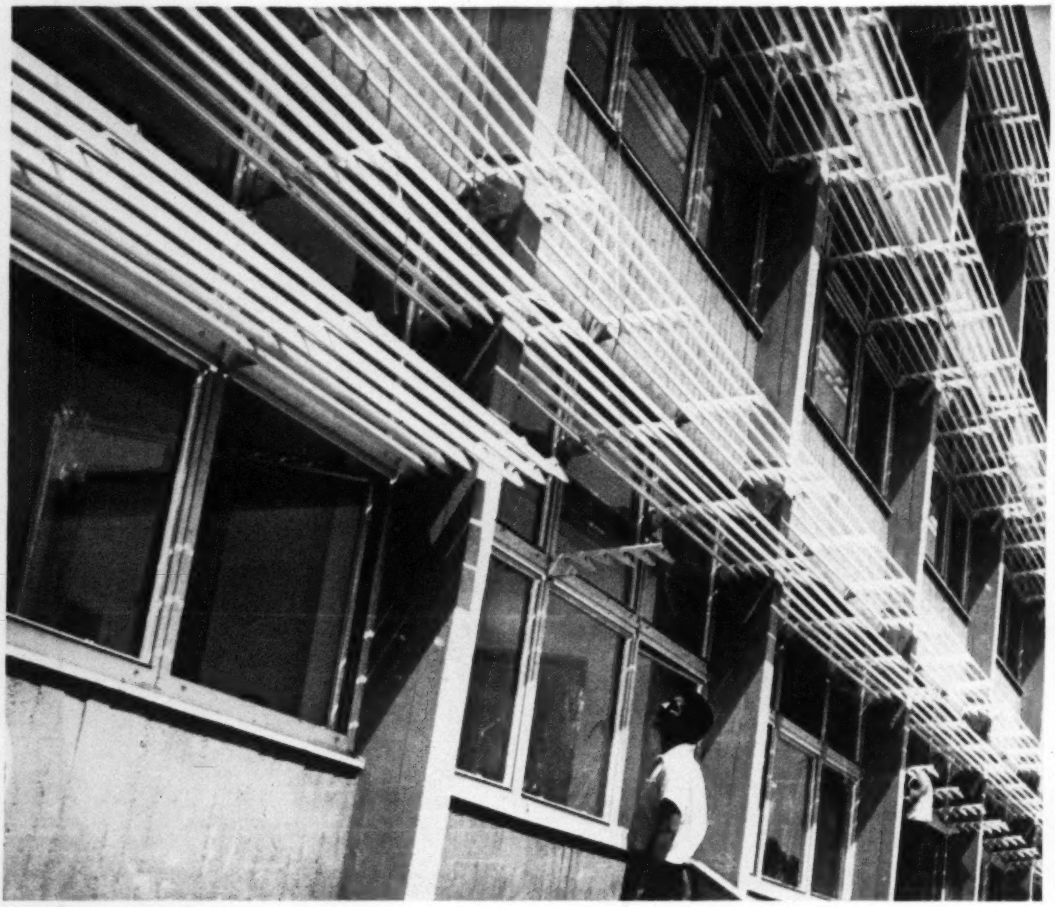

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[continued on page 314

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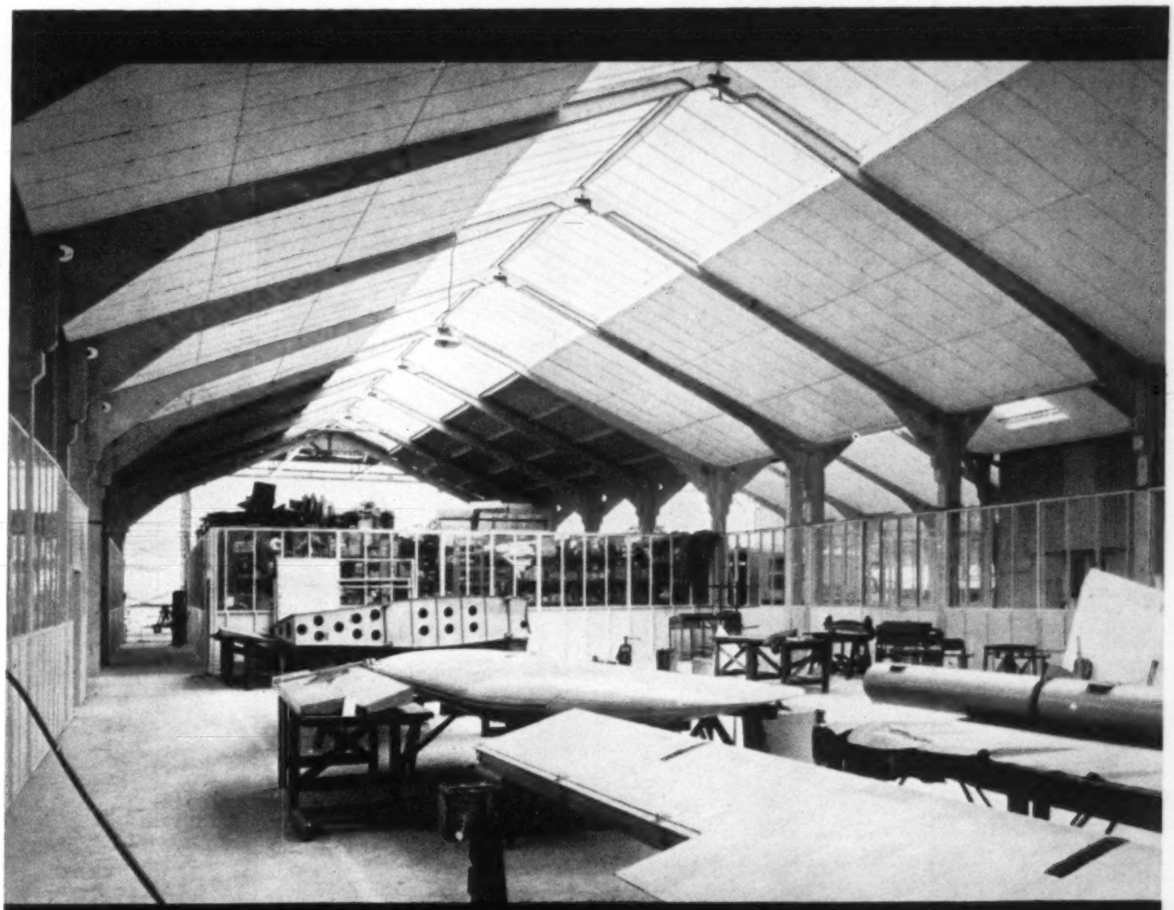

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Manufacturers and erectors of precast reinforced concrete structures

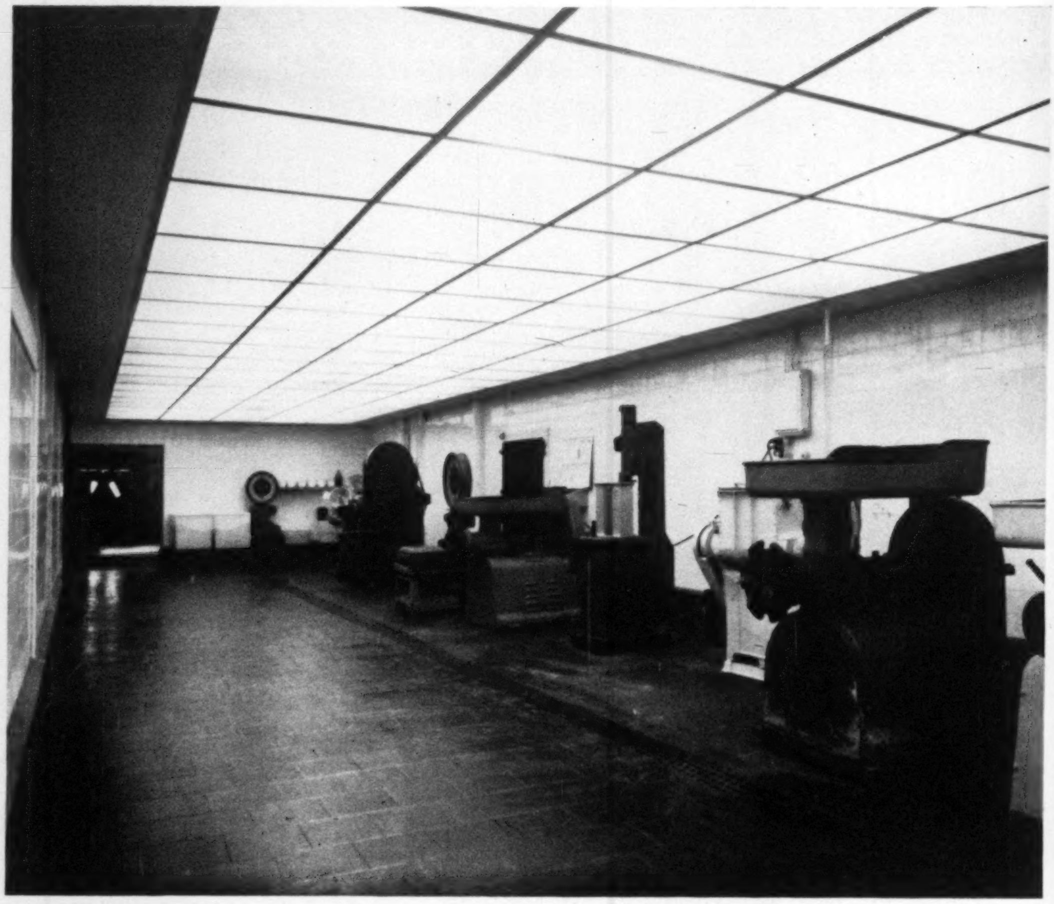
continued from page 312]

coloured) stretched over a welded aluminium alloy channel frame and held in position by means of a polythene strip. Panels are supported on an aluminium alloy inverted T section frame at 3 ft. centres in both directions which is itself supported from the structural ceiling on adjustable aluminium alloy hangers. The total weight of the ceiling is less than 7 oz. per sq. ft. Panels are easily removed for cleaning. Average price is about 5s. 6d. per sq. ft. supplied and fixed.

*Lumenated Ceilings Limited, Alliance House, Caxton Street, London, S.W.*1. *Abbey* 7113.

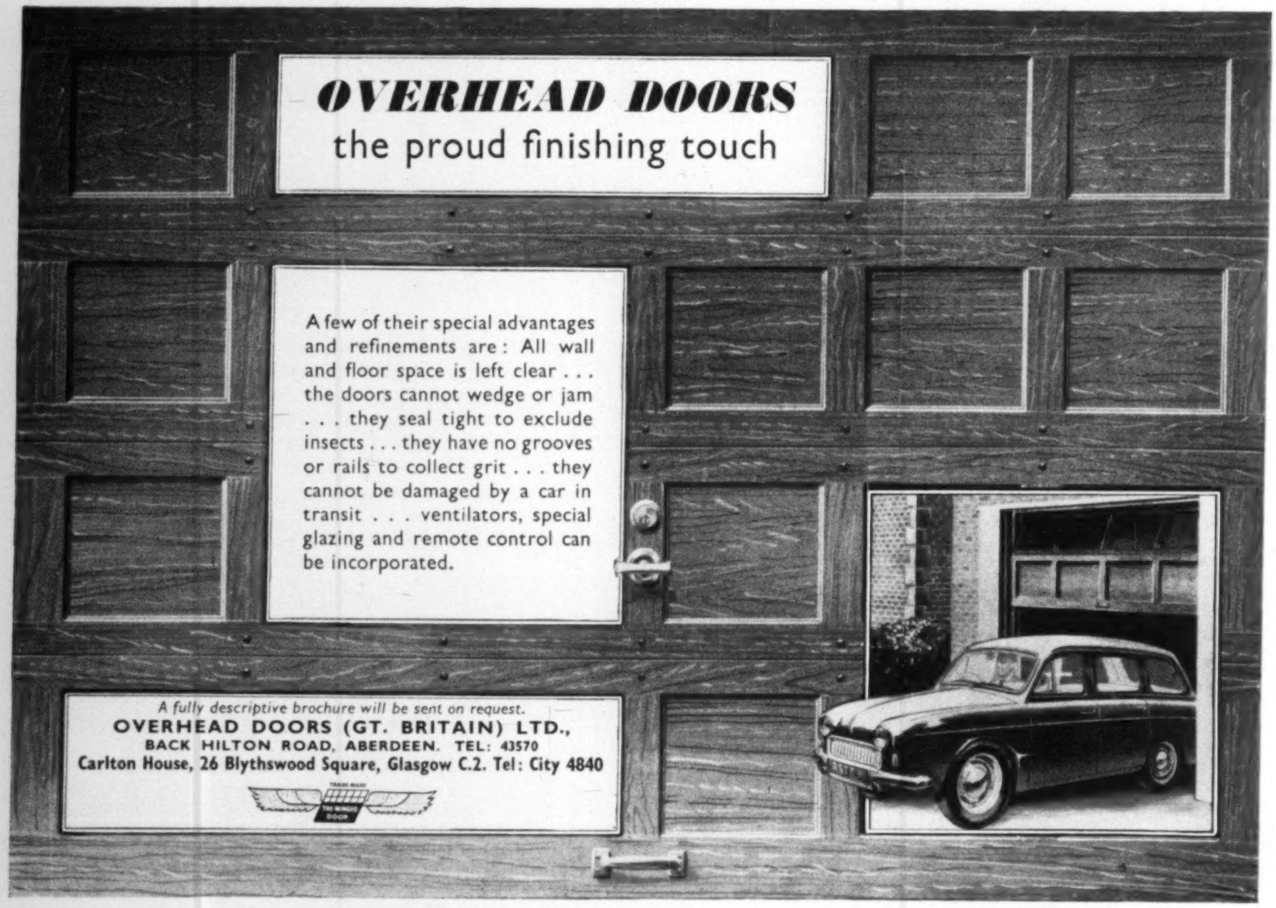
Useful brochure

It is well known that there are two kinds of trade literature. One is designed to arouse interest in the product, the other to provide technical information. Generally speaking the architect has no use whatsoever for the first type (though manufacturers persist in sending it to him) because it is devoted to stating how beautiful or how useful is the product in question. Such conclusions he is supposedly equipped to draw for himself, and no amount of eulogizing on the part of the manufacturer or his advertising agent should influence him. Notwithstanding this, there is room for the type of brochure or leaflet which, whilst it wastes no time over the visual possibilities of the product, does not go so far as providing the full data necessary for specifying or for incorporation in working



2, *the lumenated Westminster lighting system, covering 1,000 sq. ft., installed in the mixing room of a food factory in Plymouth.*

[continued on page 316



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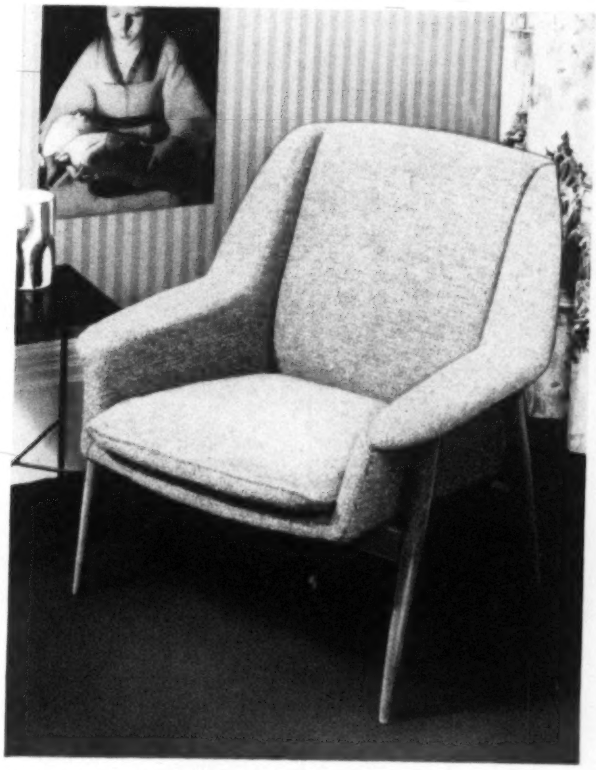

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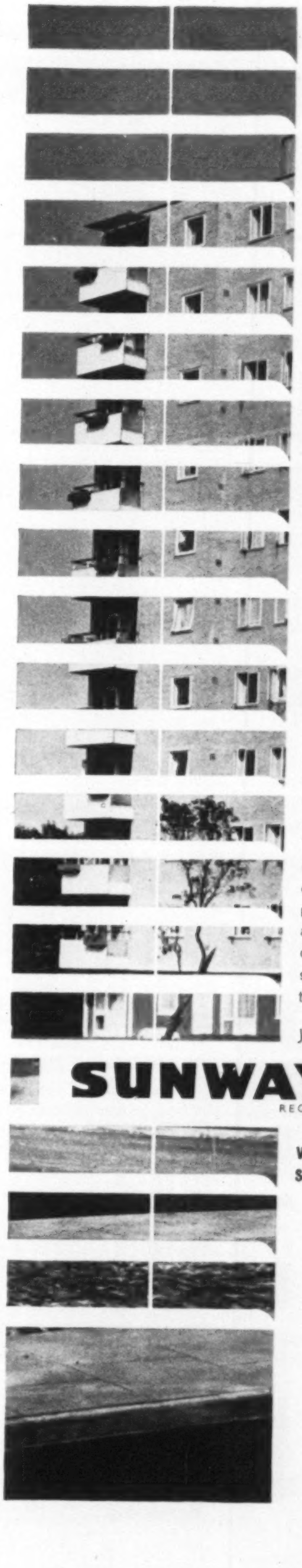
CVS-464



Whatever the view . . .

Sunway blinds can enhance it. Or intensify it. Or obliterate it. They can do much more besides: Sunway blinds soften and diffuse light. Or colour it. Or translate mere lumens into radiance.
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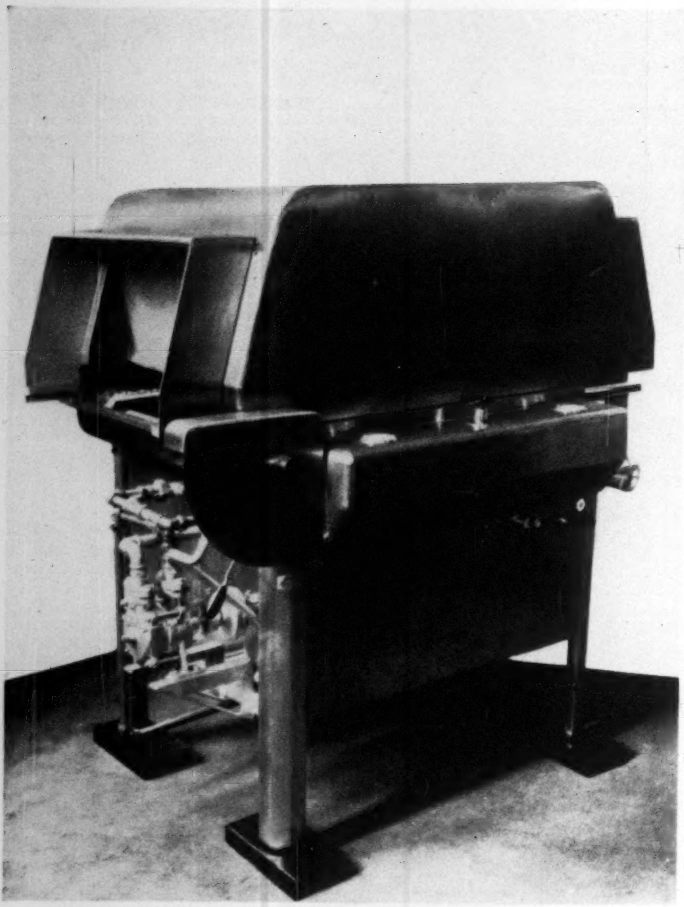
continued from page 314]

drawings. Its aim is to give sufficient technical information about the product to enable the architect to decide whether it is the sort of thing he is after. Just such a brochure is the one produced by Booth & Co. (Steel Structures) Ltd., on the Met-Ram system of structural components. The system consists of angles, channels, Z sections and strips in high tensile steel, all of which are perforated with circular holes spaced to suit a module of 6.3 in. (16 cm.). The sections are cold rolled manufactured in standard lengths, and the perforations are intended to provide maximum flexibility in fabricated steel construction. The brochure is well produced. Its cardinal sin is that it is not A4—a failing which the manufacturers no doubt will remedy in due course.

Booth and Co. (Steel Structures) Ltd., Vincent House, Dorking, Surrey. Dorking 4631.

Catering equipment



3, the model KPA 50 Rotex dishwasher, by Peerless & Ericsson Ltd.

The automatic dishwasher, 3, is one of the new Rotex range of glass and dishwashing machines introduced by the Kenwood-Peerless and Ericsson group of companies. This one, model KPA 50, is the smallest of the automatics, but capable, according to its manufacturers, of coping with the dishwashing requirements of most of the larger hotels, restaurants, and canteens catering for up to 500 meals per session. Rack size for dishes is 22 in. square and output is 125 racks per hour. The wash pump has a capacity of 140 gallons per minute approximately. Wash tank capacity is 28 gallons. Controls are mounted on a console type panel in the front and the machine is started by push button. Fully automatic temperature control is provided for both wash and rinse.

Peerless and Ericsson Ltd., 1 *Carlisle Road, The Hyde, Hendon, London, N.W.9.*

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CENTRAL SCHOOL OF ARTS AND CRAFTS

The Council will shortly proceed to appoint a PRINCIPAL of the Central School of Arts and Crafts who will be expected to begin his duties in January, 1961, if possible.

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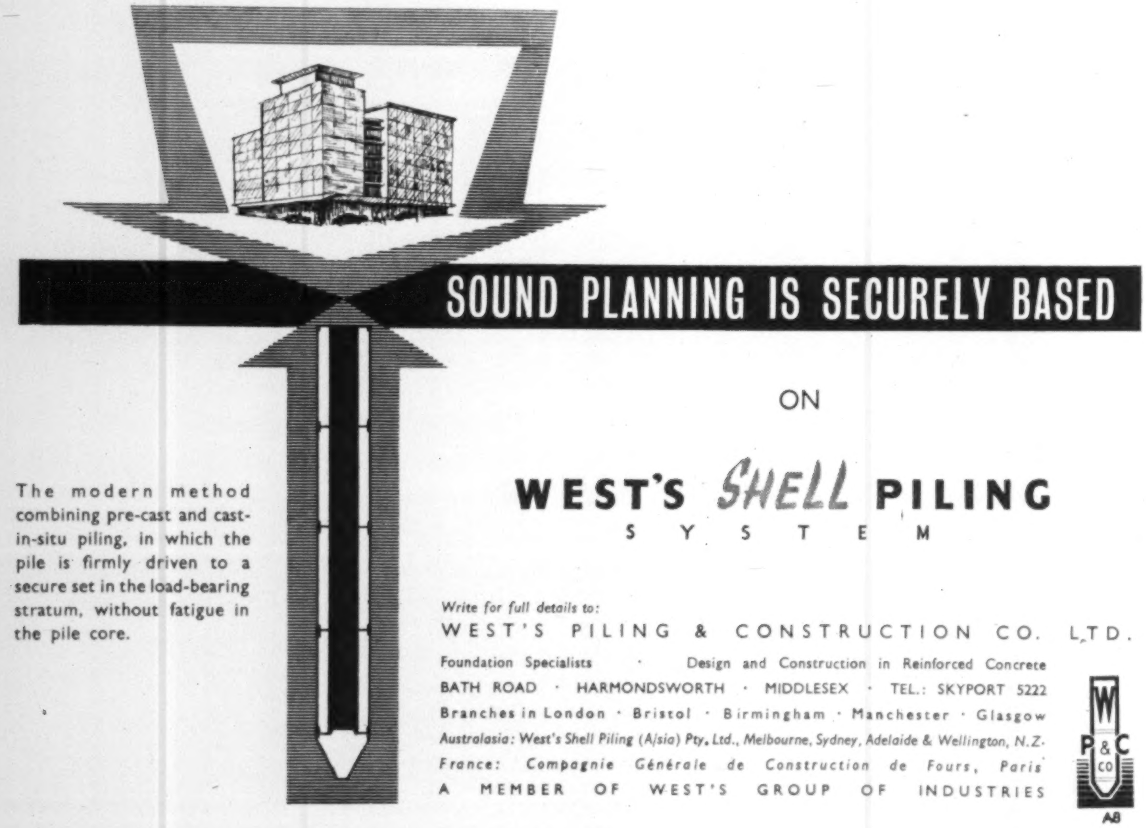
Salary scale £2,500 × £100—£2,800 plus London Allowance (£38 or £51).

Further particulars and application forms from the Education Officer (FE3a/AR/2004/9), The County Hall, London, S.E.1, to be returned by October 17.



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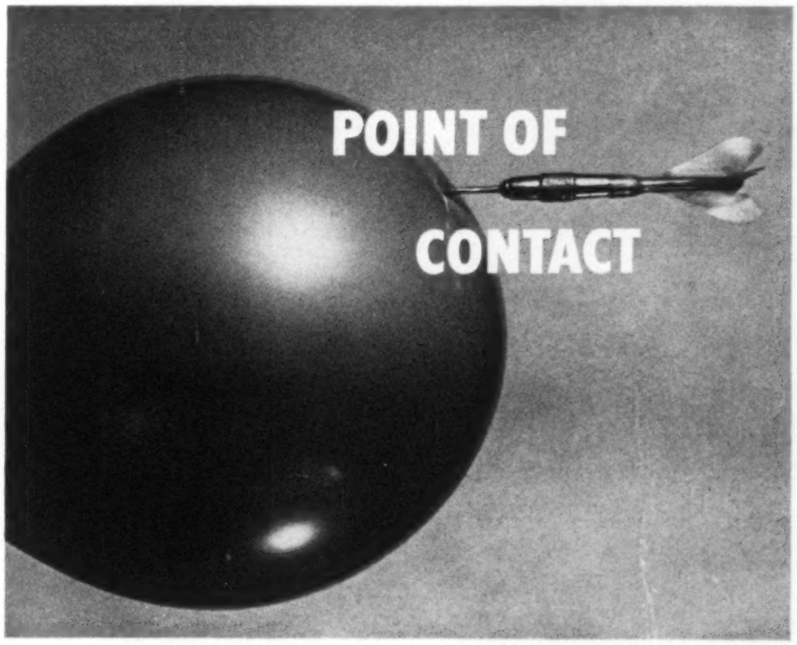

An electronic flash picture, using the new microphone technique photographed by H. Davis and Tom Carlson

Quite often you will come across a branch of the Westminster Bank in some place whose population is reckoned by hundreds rather than thousands. These village branches of ours have a greater significance than might at first sight appear. They do, of course, provide all normal banking facilities; but every Westminster Bank branch is part of the whole organisation and the accumulated knowledge and experience of the Bank is as readily available through a branch in a Kentish village as it is through the chief office in an industrial city. All told, we have 1,200 branches in England and Wales, the Channel Islands and the Isle of Man and it is therefore easy to find a point of contact between yourself and the expert service of . . .

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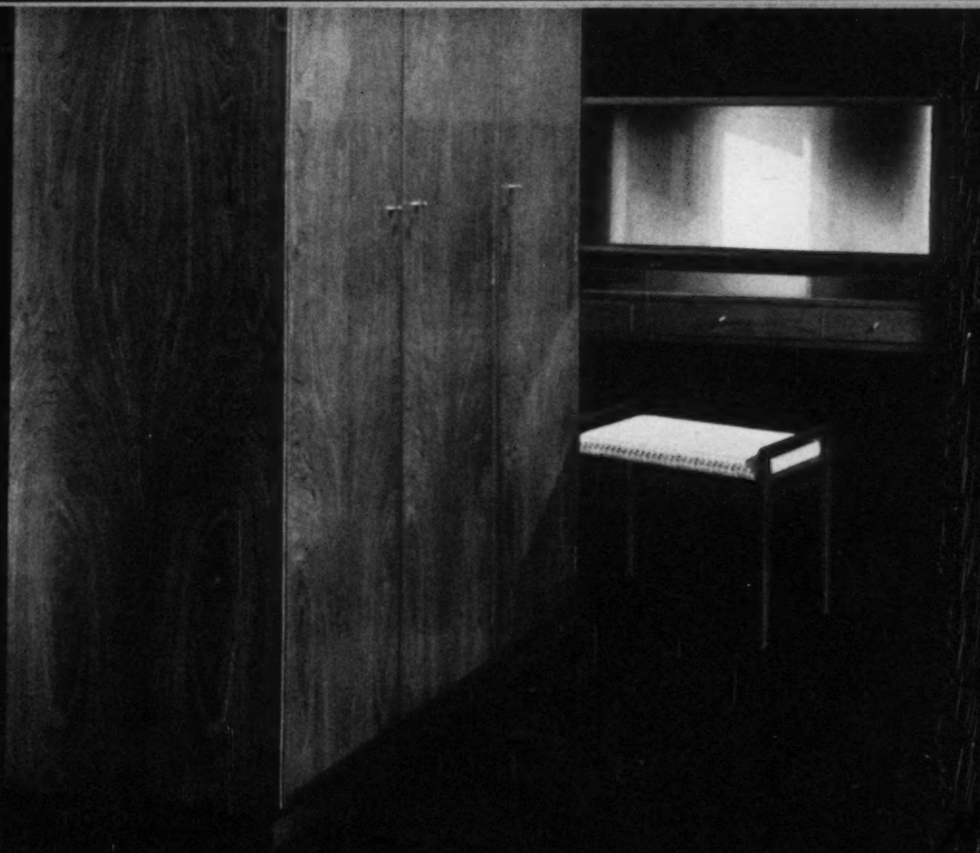

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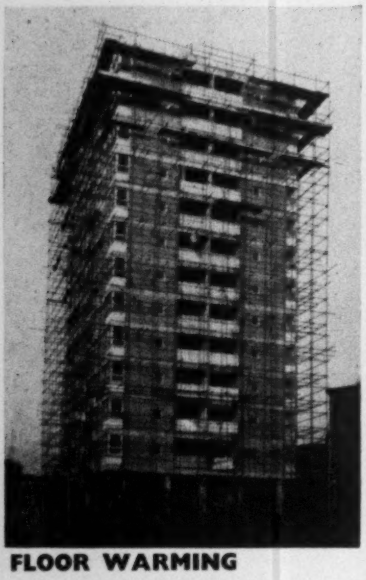

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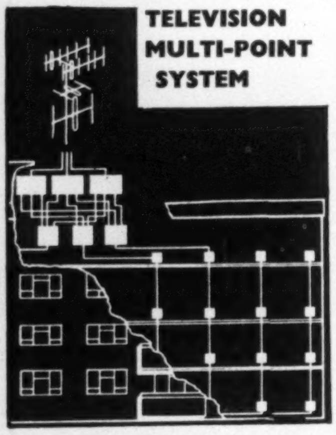

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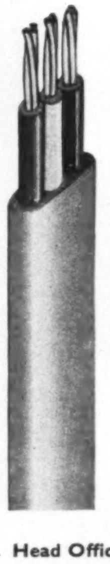

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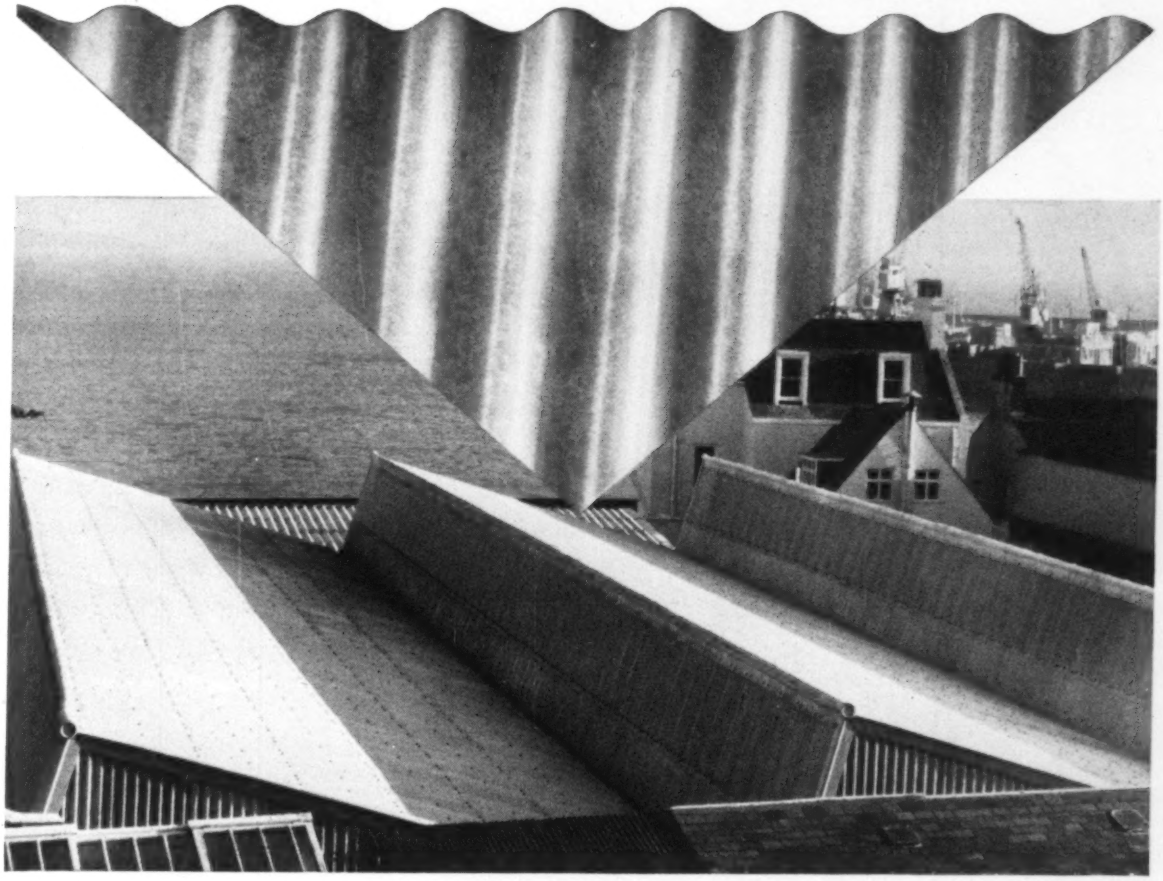

FILON installed in Messrs. Bucktrouts' premises, Jersey, used for bottling and storage of wines and spirits and for storing tobacco.

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At the vast Singer factory at Clydebank in Scotland, chain grate stokers feed a moving belt

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of heat under the 4 giant boilers in the impressive powerhouse. The fuel is coal—chosen by the directors for reasons of convenience, economy and reliability. The choice is a wise one, for coal, mechanically stoked, is smokeless, and produces more heat for the money than any other fuel. Furthermore, the coalfields of Britain can supply all the fuel our industries will need for scores of years to come.

Whether your own industry is big or small—remember Singer. Coal sewed up their fuel problems: the pattern is one you could copy with profit.

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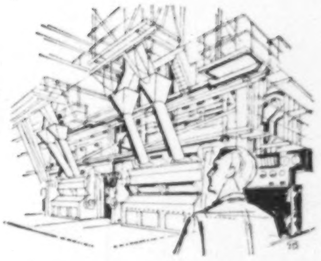

Coal generates power at Singer's Clydebank Factory

Mr. C. H. Fielding,
Power Station Superintendent,
comments:

"At Singer we provide our own power and steam process requirements from coal.

Two large boilers were installed in 1928 and a further two in 1950. Each has a continuous rating of 60,000 lbs. per hour.

The factory also has a large woodworking department, and the considerable quantities of wood chips and sawdust which have to be disposed of are burned in the boiler furnaces along with coal. Coal and ash handling presents no problem here. The boiler fans and the sawdust control equipment are driven by variable speed motors. Control is simple.

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Method of firing:	chain grate stokers
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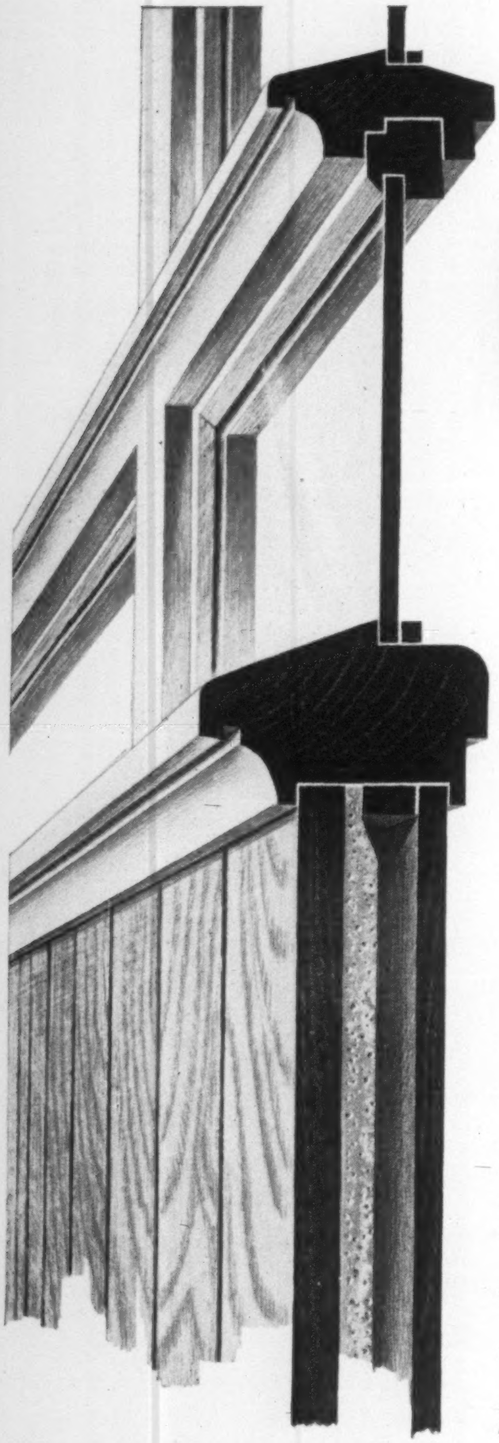
Continuous max. rating:	60,000 lbs. of steam per hour each
Steam temperature:	725°F.
Feed temperature:	185°F.
Annual fuel consumption:	48,000 tons of coal



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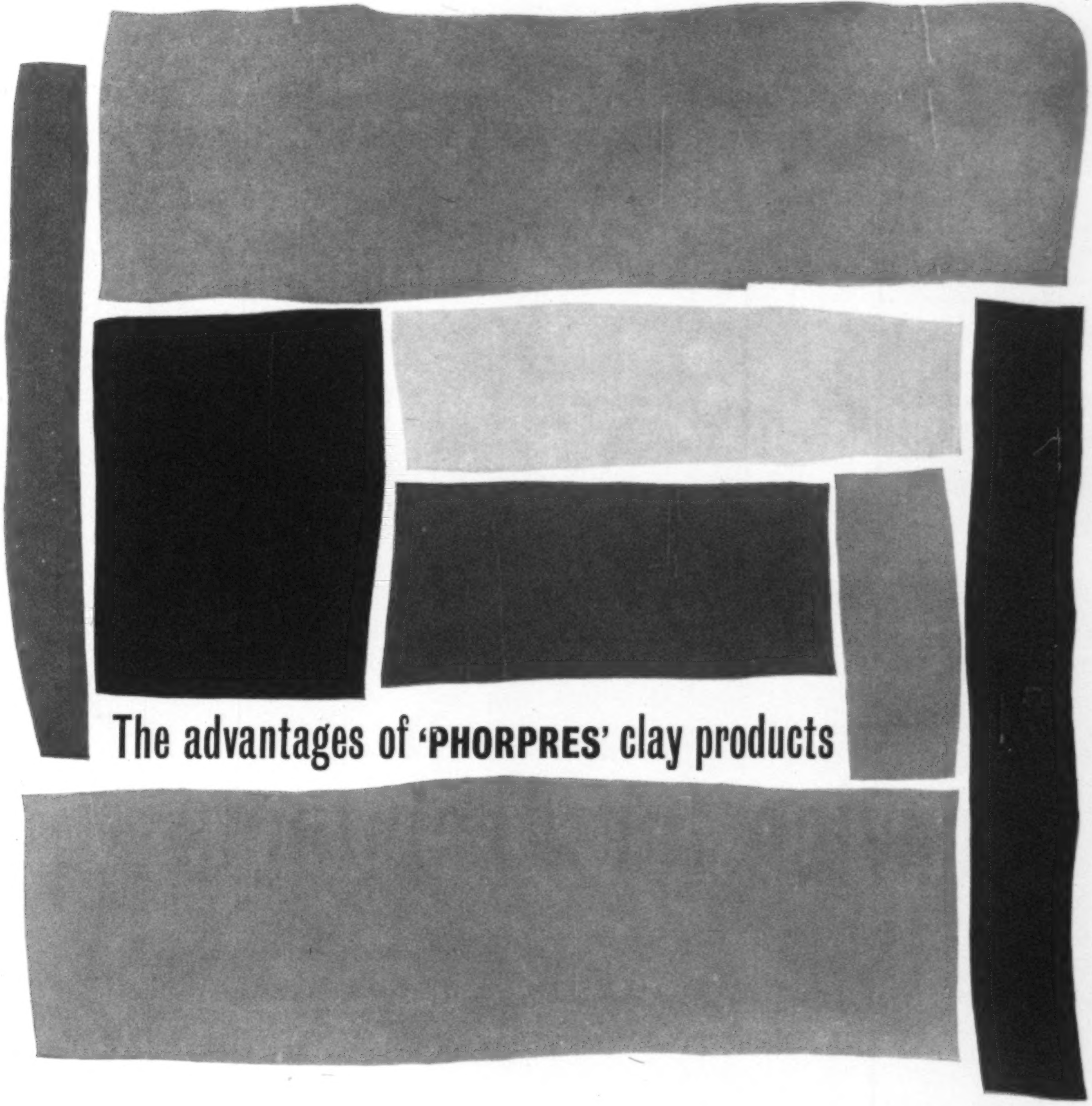

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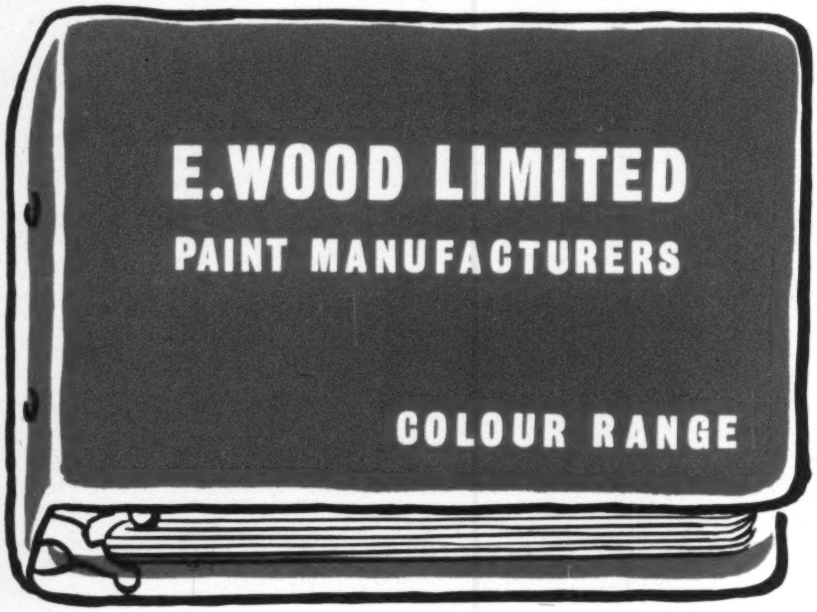

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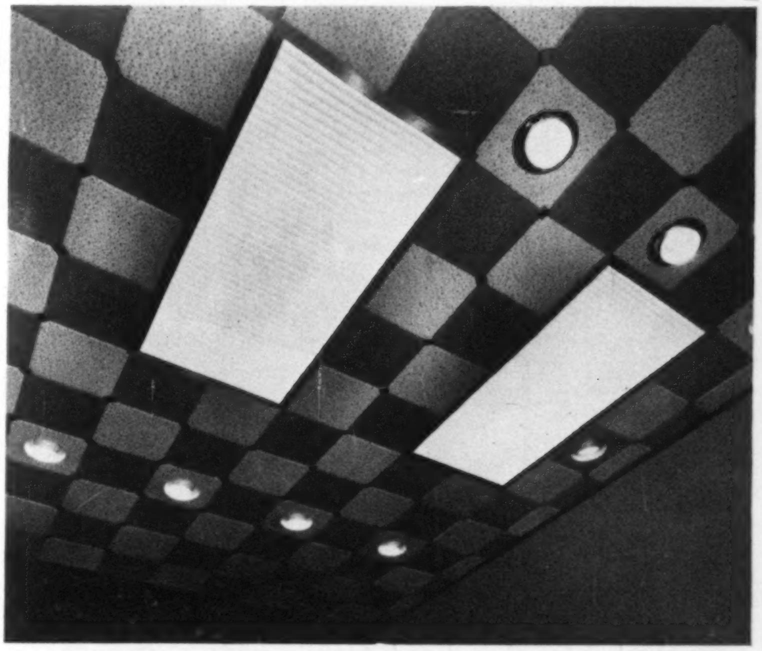

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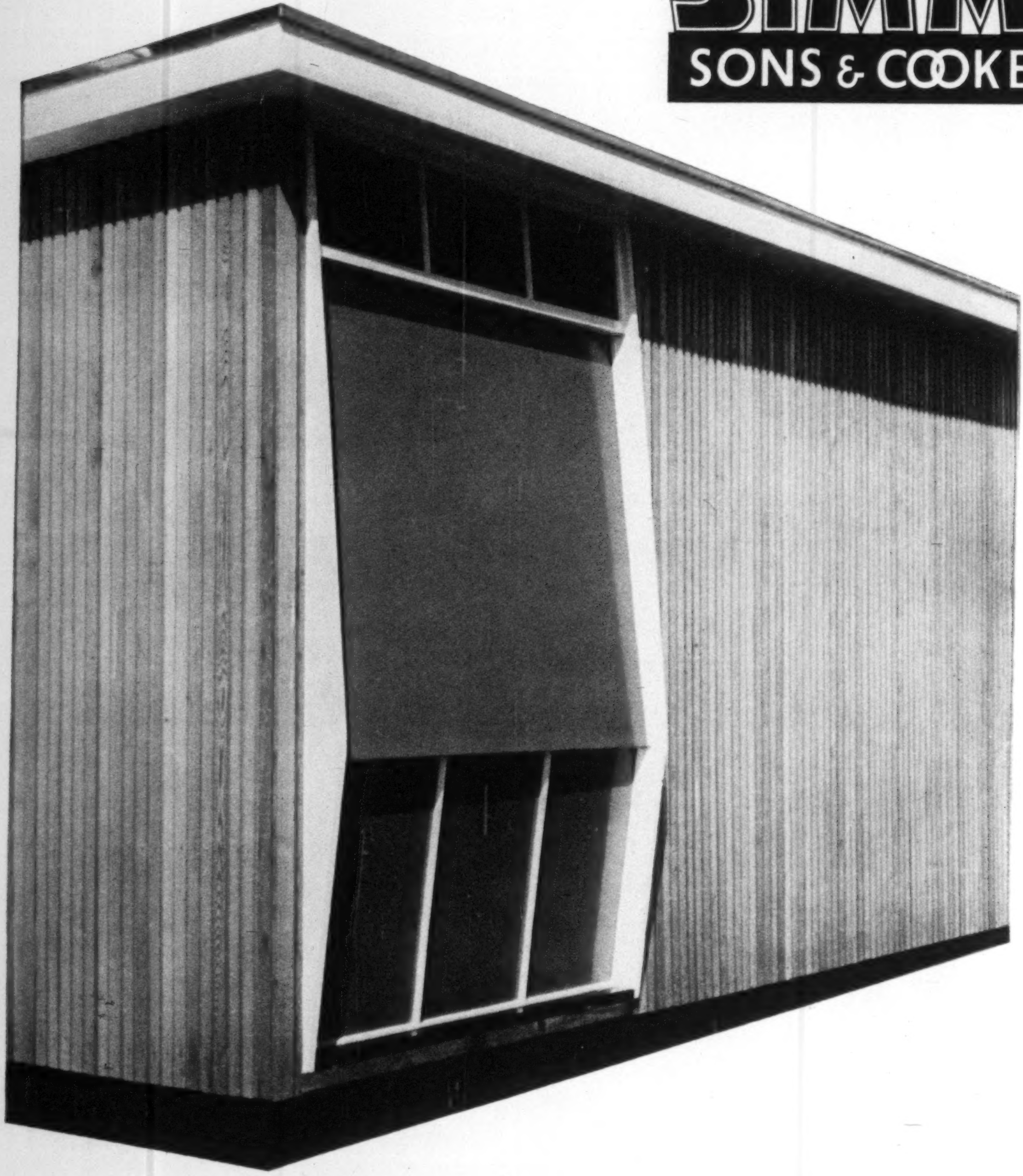

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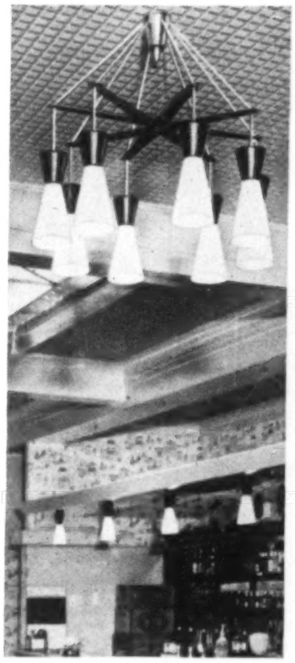

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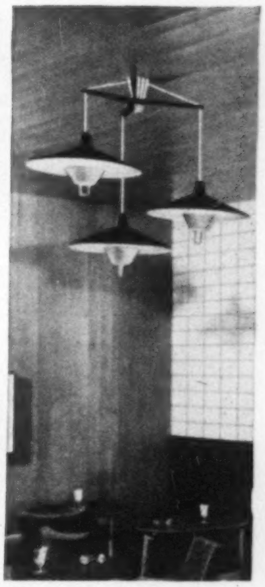
Designer : G. Ramon.*

" The Castle ", Tooting, London.



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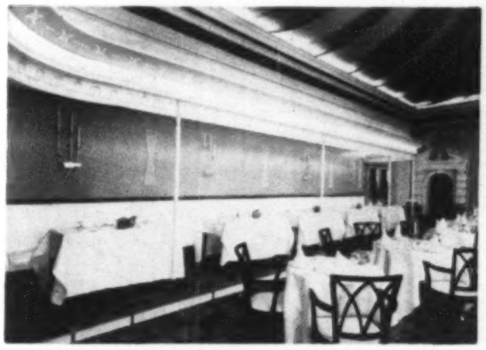
Designer : Jack Stevens, Esq.*



"The White Knight", Crawley, Sussex. Architects: Messrs. Musman & Cousens, F./A.R.I.B.A.

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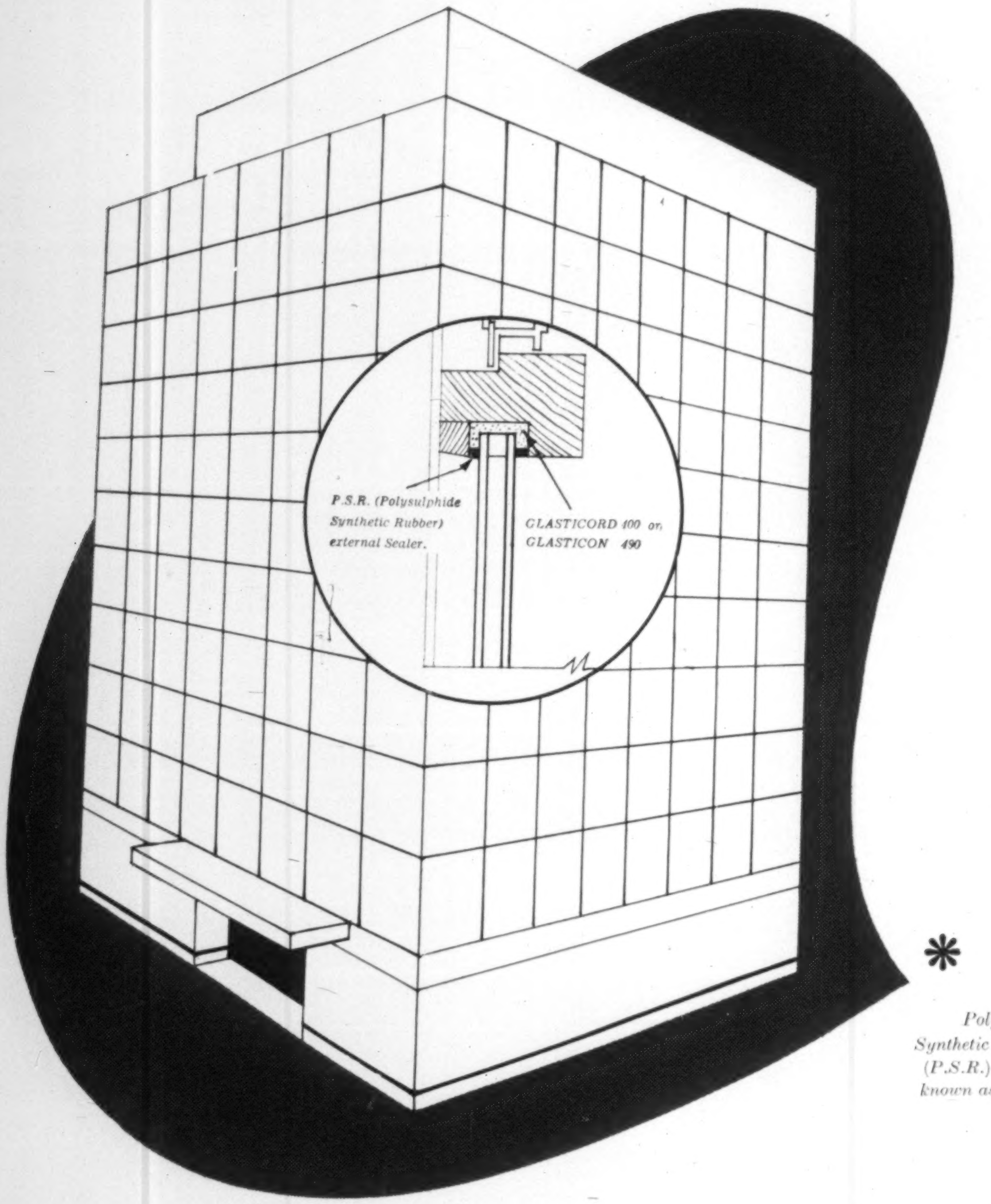
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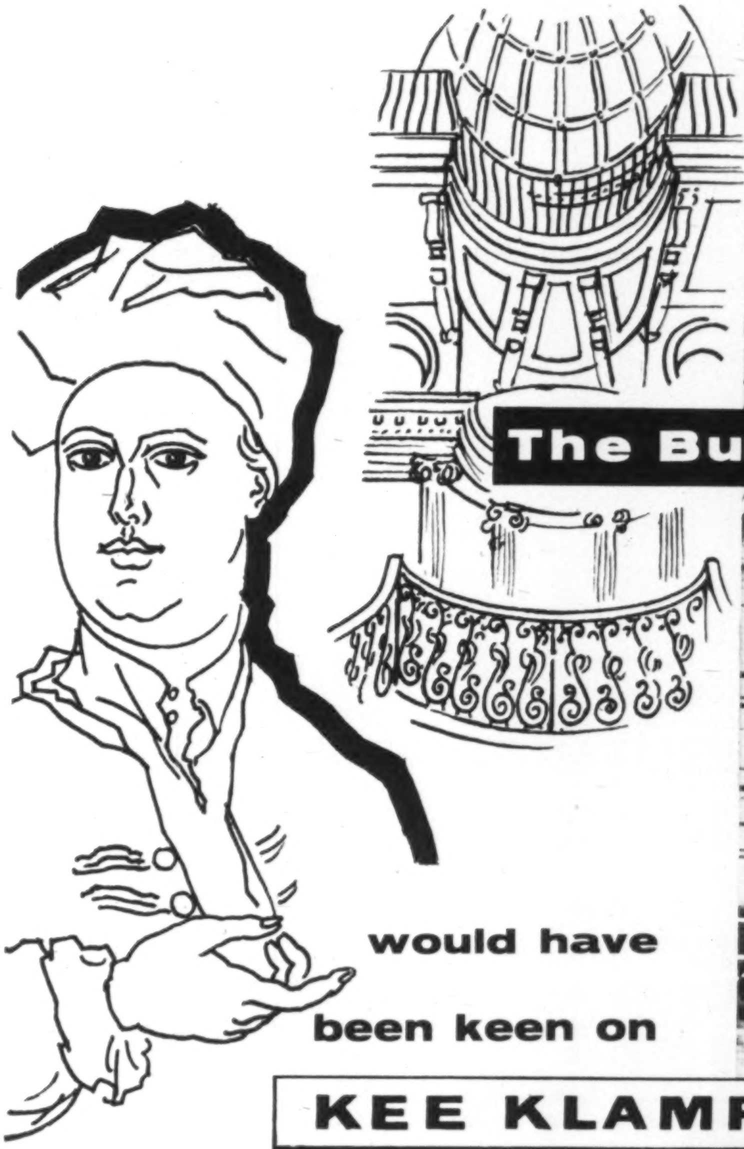

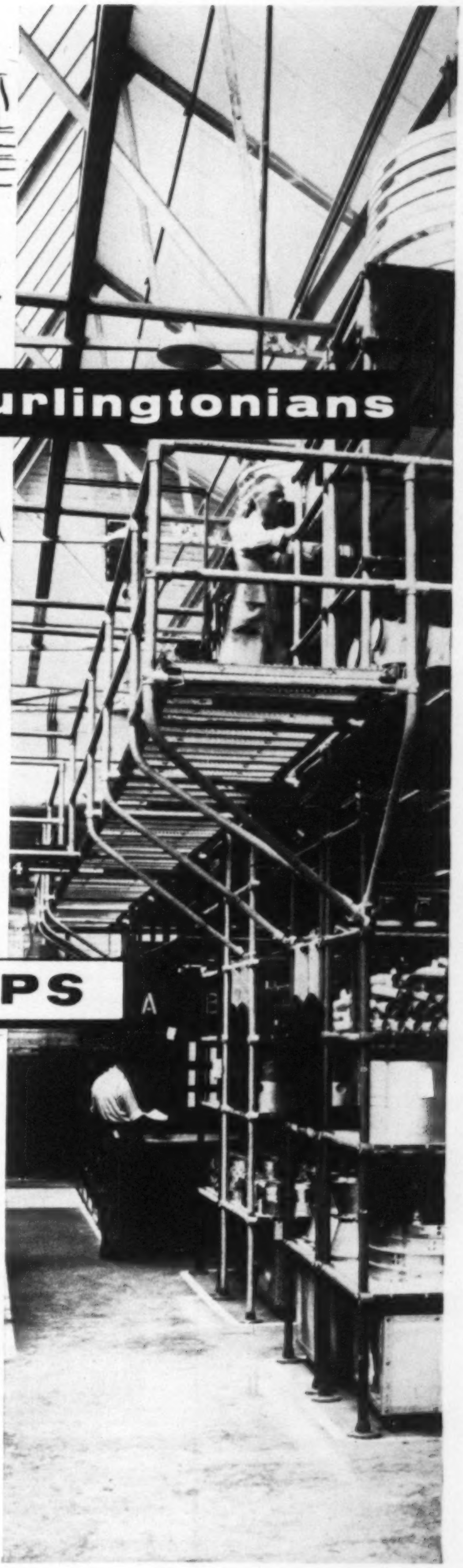

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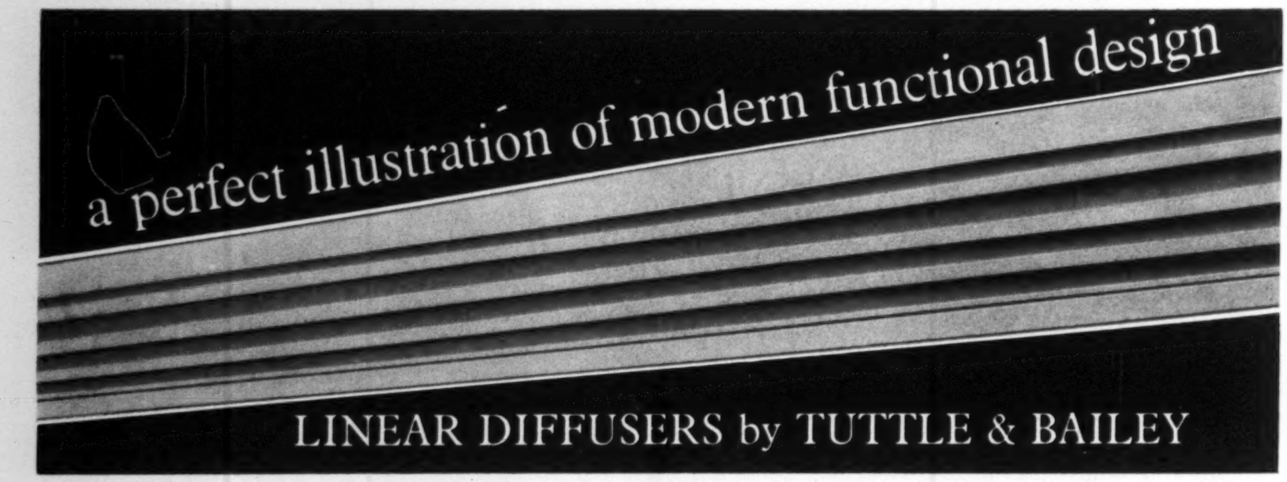
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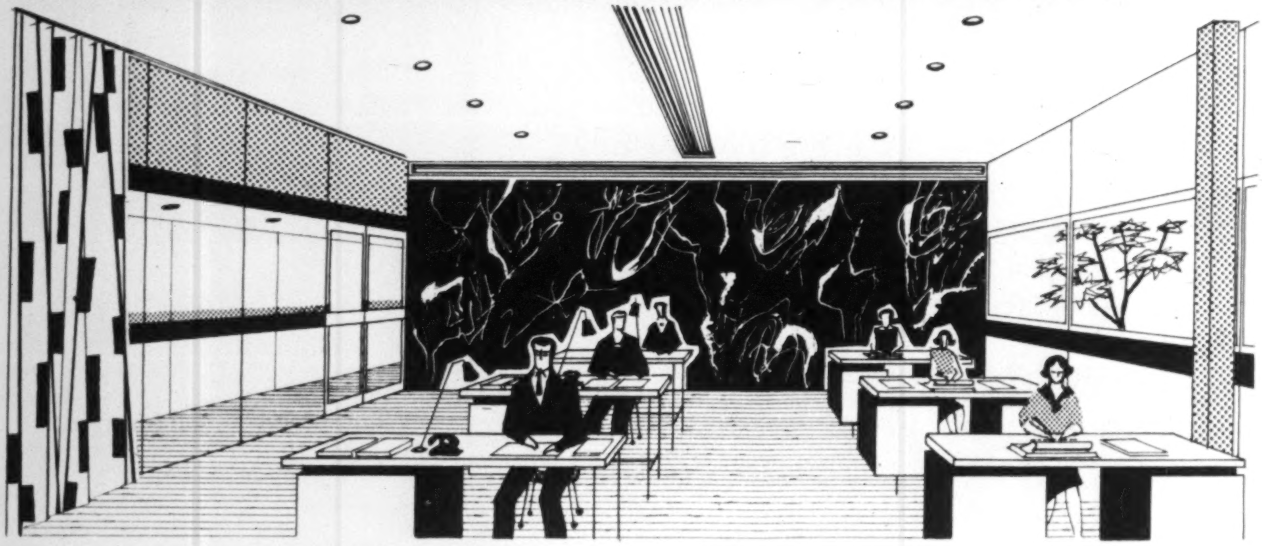

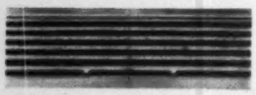

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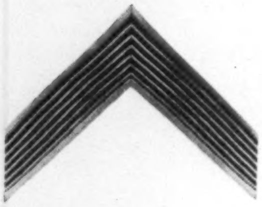

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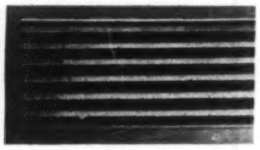

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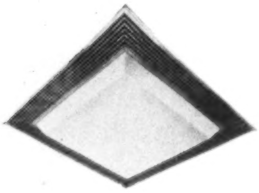

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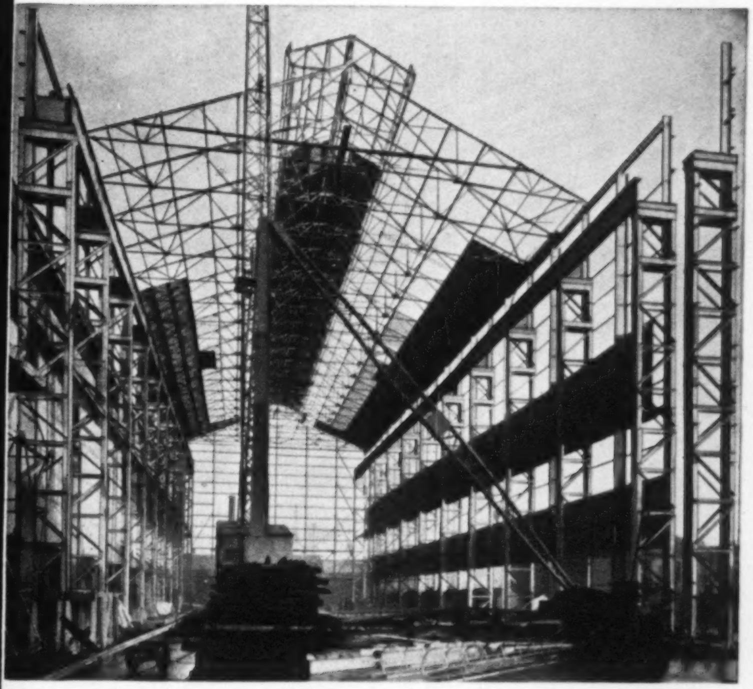

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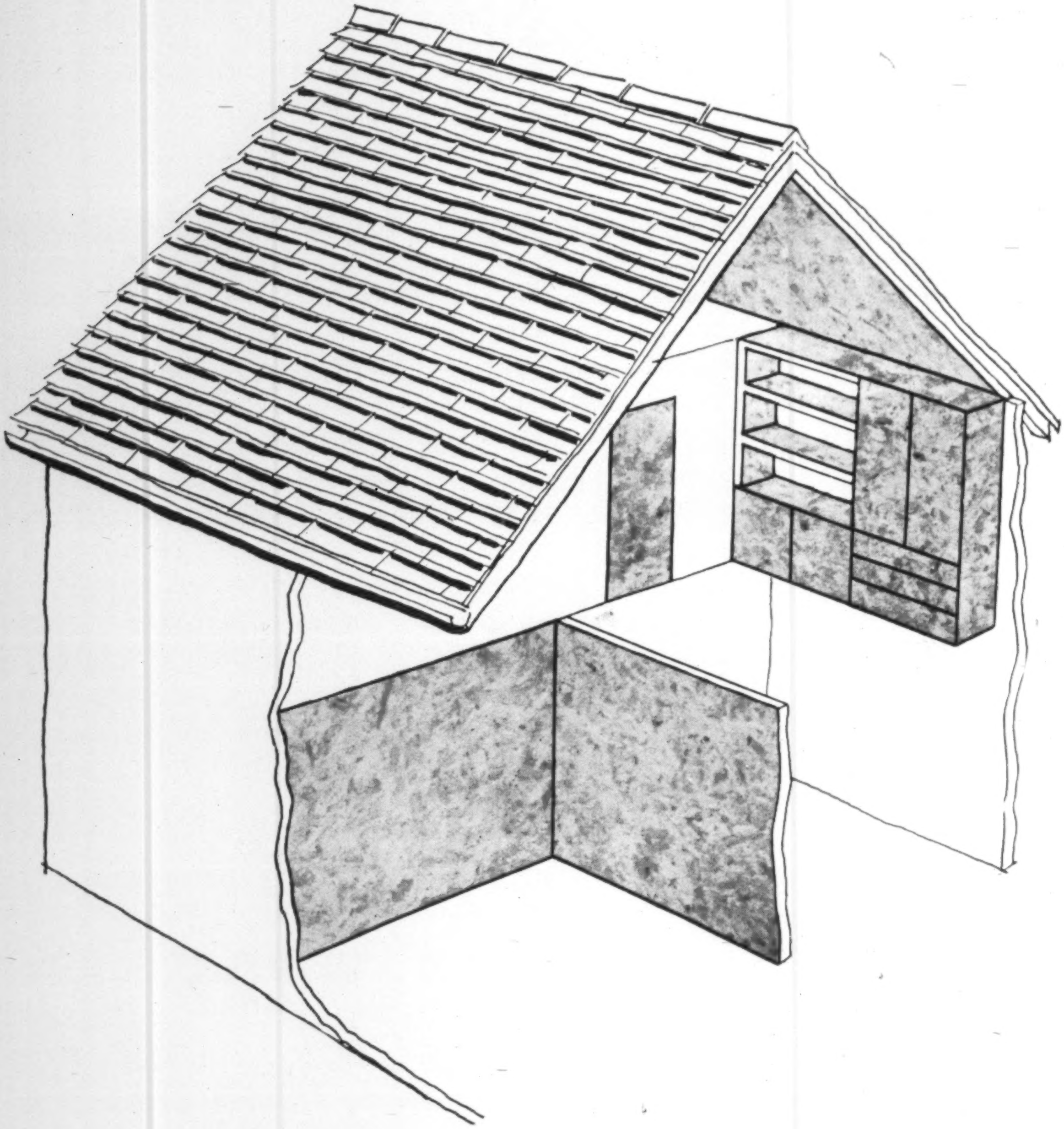

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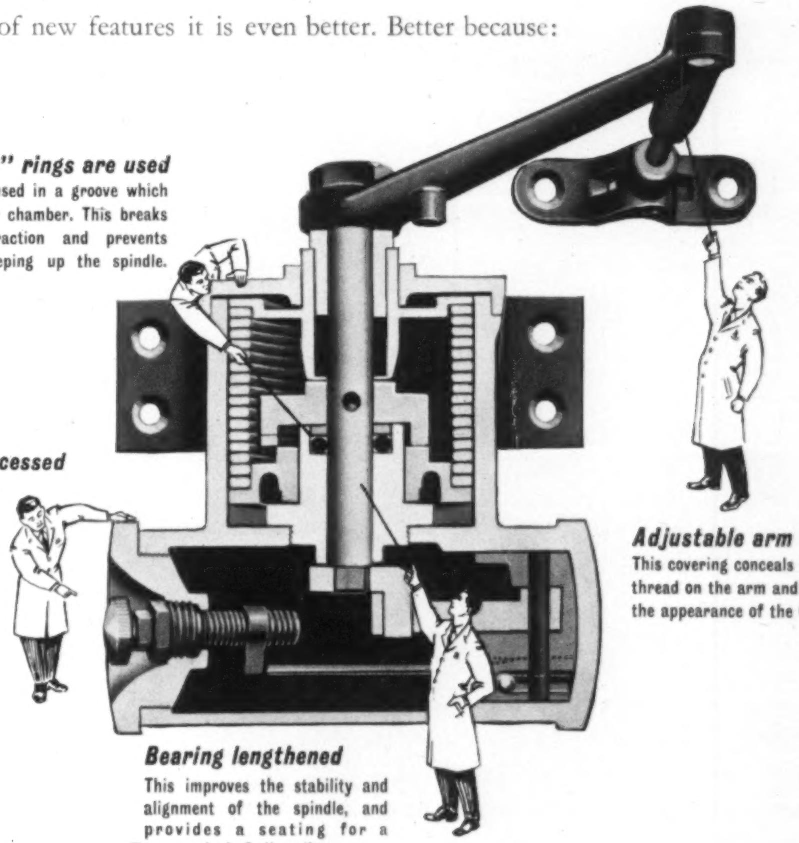

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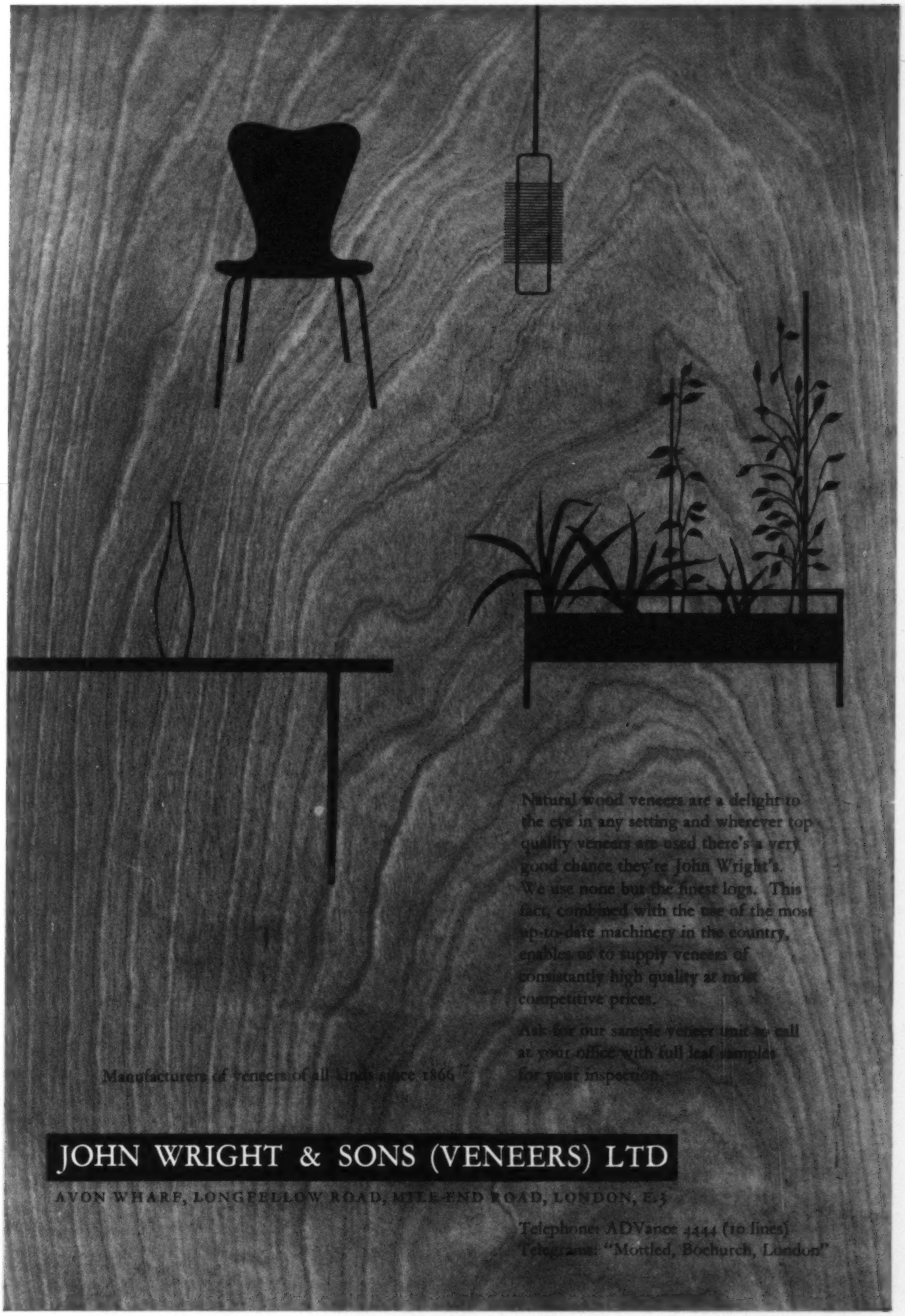

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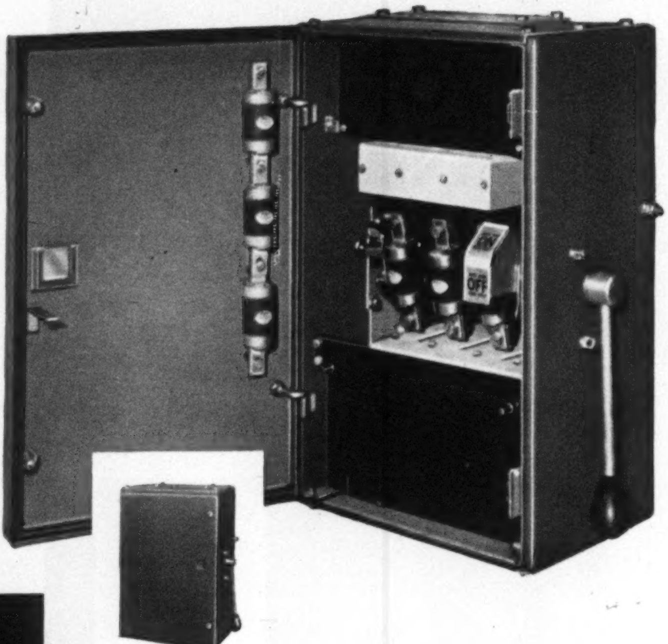

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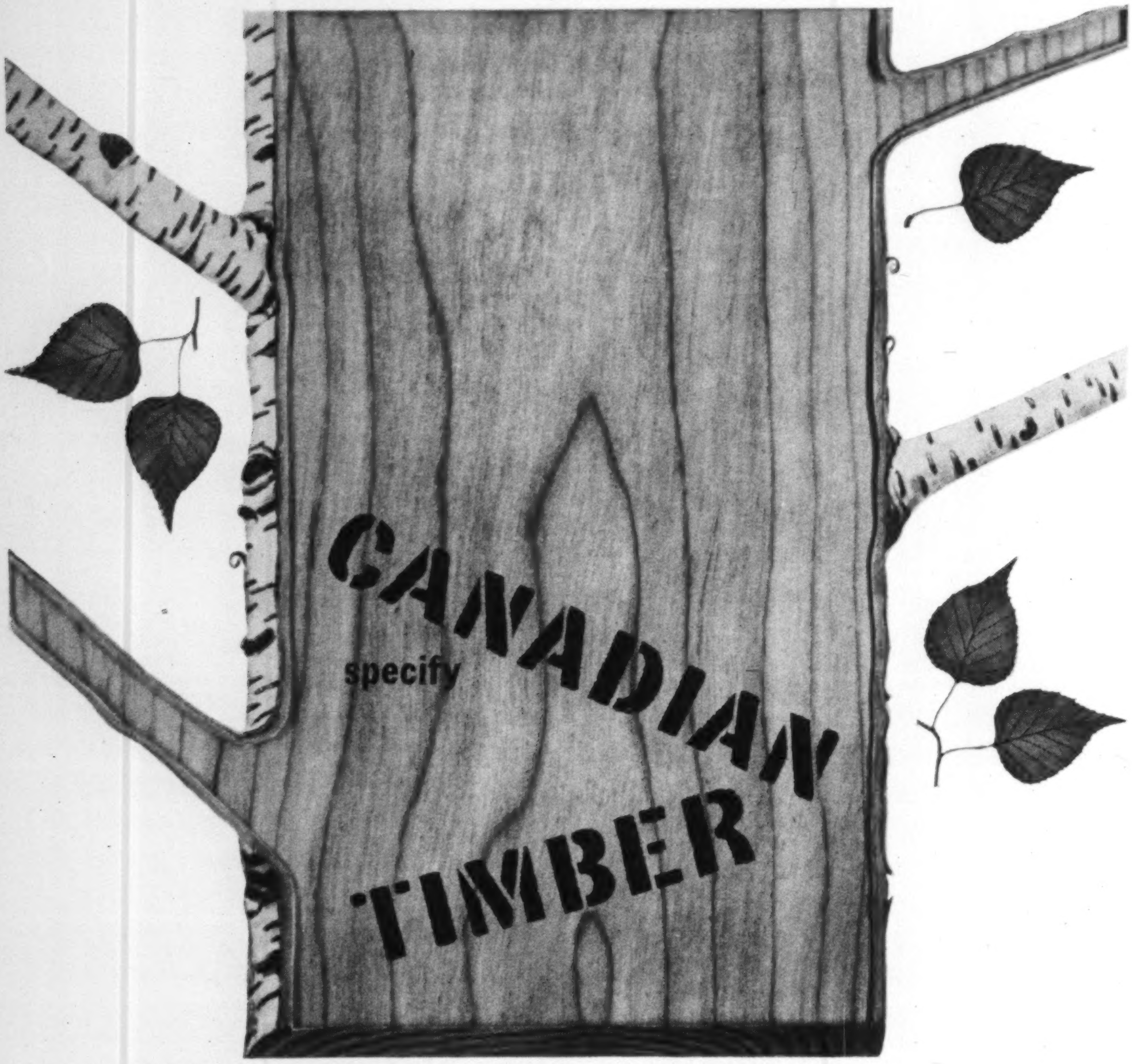

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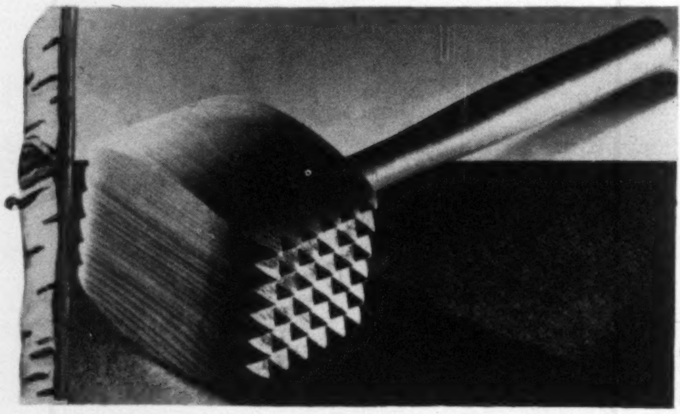

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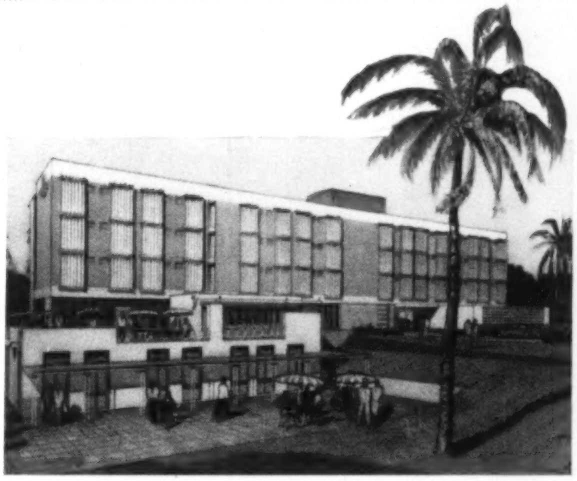

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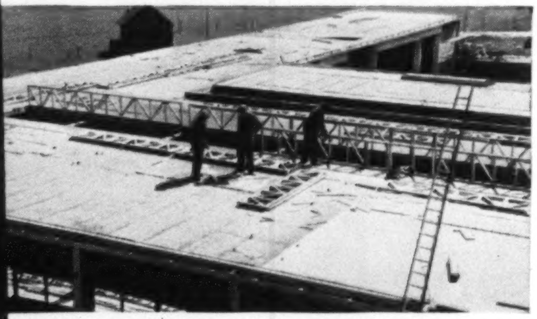

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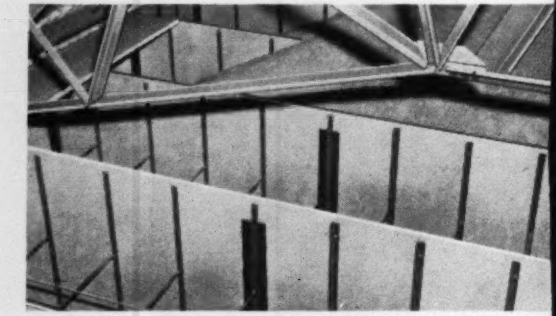

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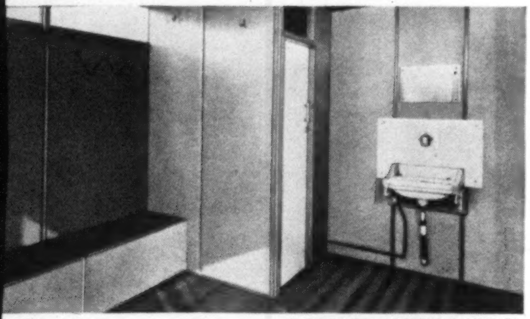

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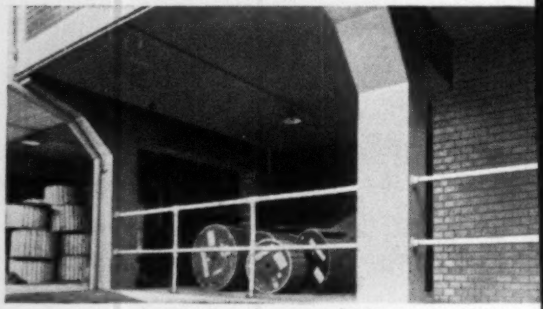

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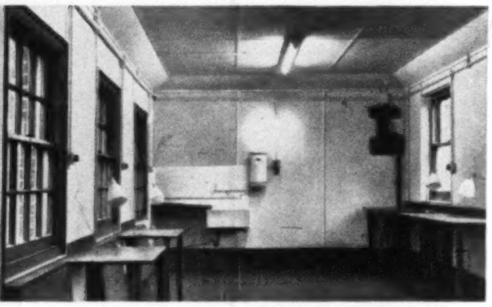

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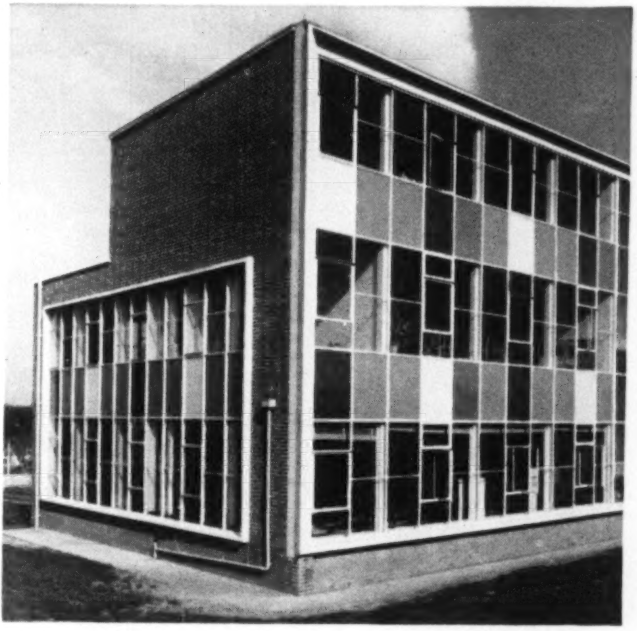
Curran SEAPORCLAD | PANEL TYPE No. 7

steel vitreous enamelled infill panels

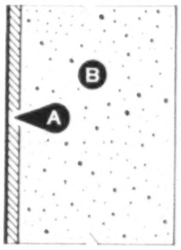


THE NEW CYNTWELL SCHOOL, CARDIFF

All panelling used is Seaporclad Type No. 7 – a modified version of Type No. 5. It consists of a flat vitreous enamelled steel sheet, finished in full gloss and bonded to $\frac{3}{8}$" Asbestolux, without the back-up sheet of electro-galvanized steel used in Type 5. The panel edges are sealed all round with P.V.C. tape. Total Surface Area: 1228.43 sq. ft.

Architects: City Architects Department, Cardiff.
Contractors: John Laing & Sons Ltd.
Curtain Walling: John Williams of Cardiff Ltd.

SEAPORCLAD Infill Panel Type No. 7 (lined with Asbestolux) which has been used to clad the new Cyntwell School, Cardiff, is one of a wide range of infill and facing panels manufactured by Edward Curran Engineering Ltd. These panels provide permanent colour and excellent insulation. They are light and versatile in use and quickly assembled. **COMPOSITION:** Seaporclad is an insulated vitreous enamelled steel infill panel of sandwich construction, and is made to your own specification in compliance with standards laid down by the Vitreous Enamel Development Council. **SIZES:** Panels are available in any size up to 8′ 0″ × 4′ 0″—recommended maximum 6′0″ × 4′0″. **THERMAL INSULATION:** Cores may be of Aluminium, Asbestos, Paper Honeycomb, Fibreglass, Foamglas, etc. **COLOURS:** A choice of almost any colour from the British Standard 2660 101 Range. **FINISHES:** Full gloss, semi-matt and matt, also made to specified textures. **WEATHER RESISTANCE:** The finish is a true glass surface fired at 860°C on steel. It is permanent, will not fade and is highly resistant to weathering and chemical attack.



A 16 S.W.G. vitreous enamelled face
B Asbestolux

The face is a flat vitreous enamelled 16-gauge steel sheet, bonded with neoprene adhesive to an Asbestolux or asbestos board, $\frac{3}{8}$", $\frac{1}{2}$" or $\frac{3}{4}$" thick. Panel edges are sealed all round with P.V.C. tape.

Panel thickness	$\frac{7}{16}$ in.	$\frac{9}{16}$ in.	$\frac{13}{16}$ in.
Core thickness	$\frac{3}{8}$ in.	$\frac{1}{2}$ in.	$\frac{3}{4}$ in.
Weight per sq. ft.	3 lb. 11$\frac{3}{4}$ oz.	4 lb. 1 oz.	4 lb. 11$\frac{1}{2}$ oz.
'U' Value	·619	·503	·422

Write for technical information leaflet to:–
Architectural Division,
EDWARD CURRAN ENGINEERING LTD. CARDIFF
Telephone Cardiff 33644
Telegrams Cartridge, Cardiff
Holders of the sole manufacturing rights in the British Isles
Members of the Vitreous Enamel Development Council

Seaporclad Infill Panels are also being manufactured and used in Australia, Austria, Belgium, Brazil, Canada, Chile, Denmark, France, Germany, Holland, Italy, Japan, Luxembourg, New Zealand, Norway, South Africa, Spain, Sweden, Switzerland, Turkey, United States of America.

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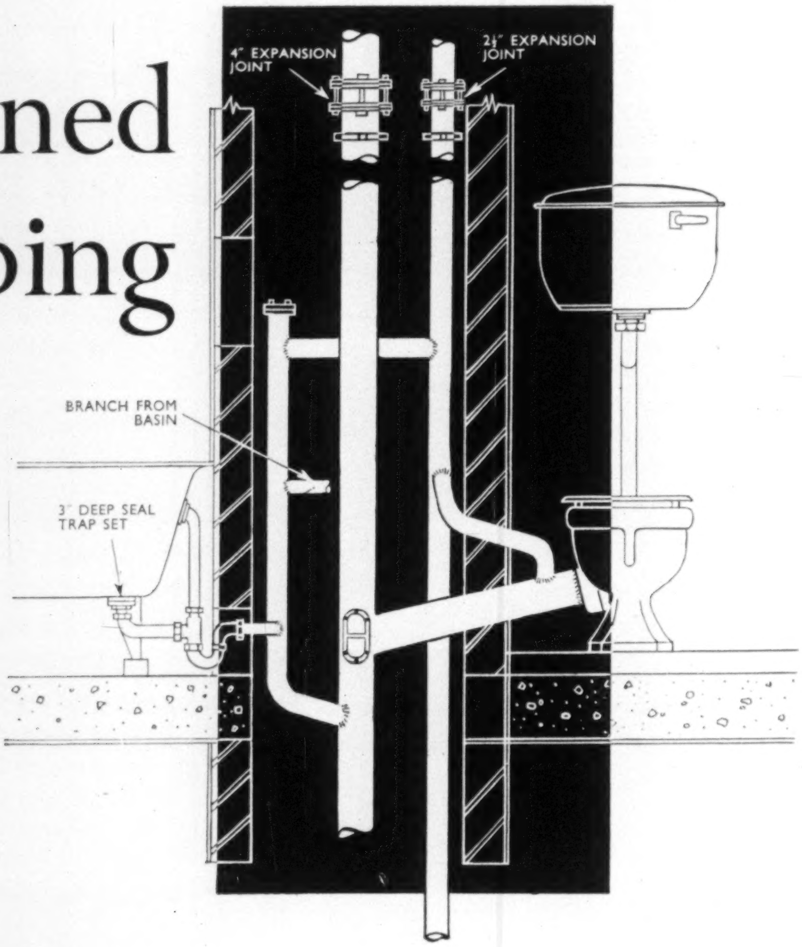
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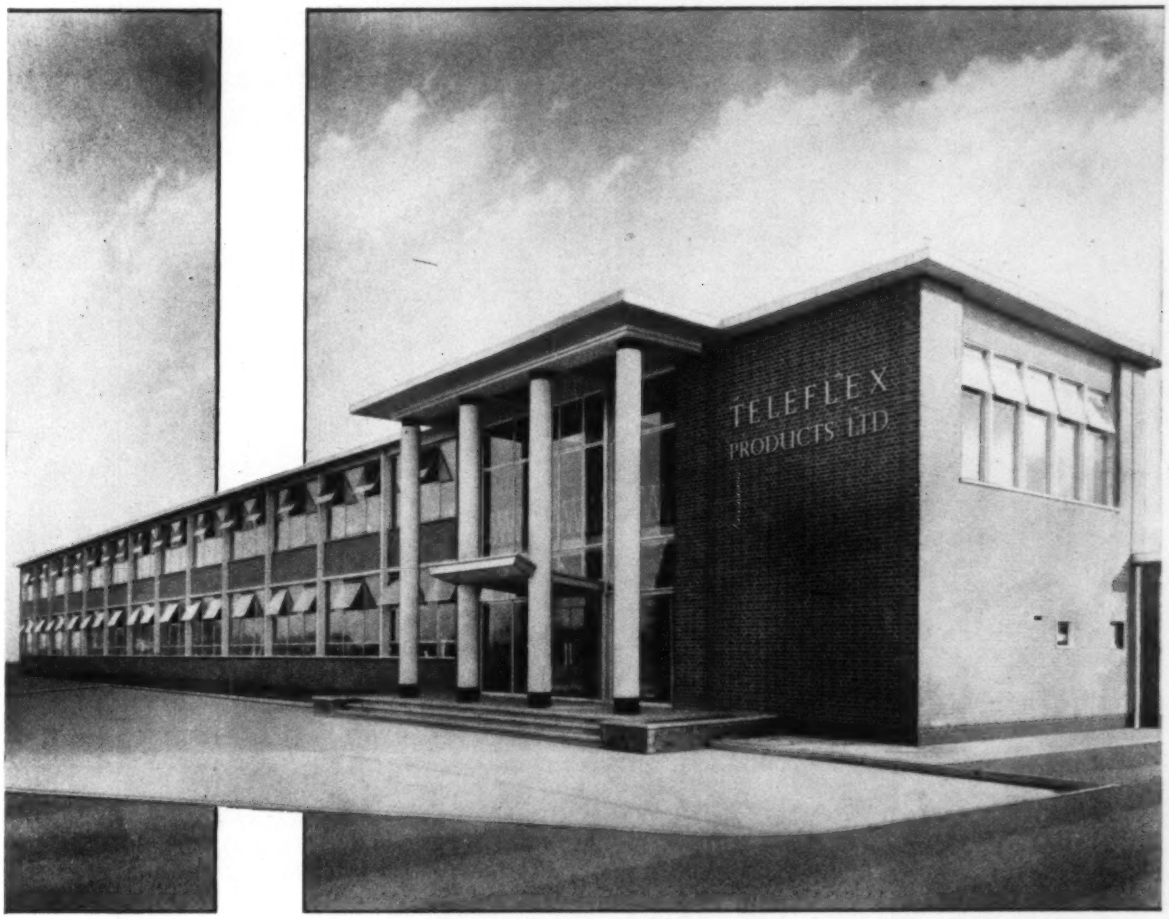
aluminium windows . . .



. . . and doors

for

Teleflex Products Limited, Basildon

Architects :

Basildon Development Corporation

Consultant Architect :

Francis Smith, Esq., F.R.I.B.A., F.R.I.C.S.

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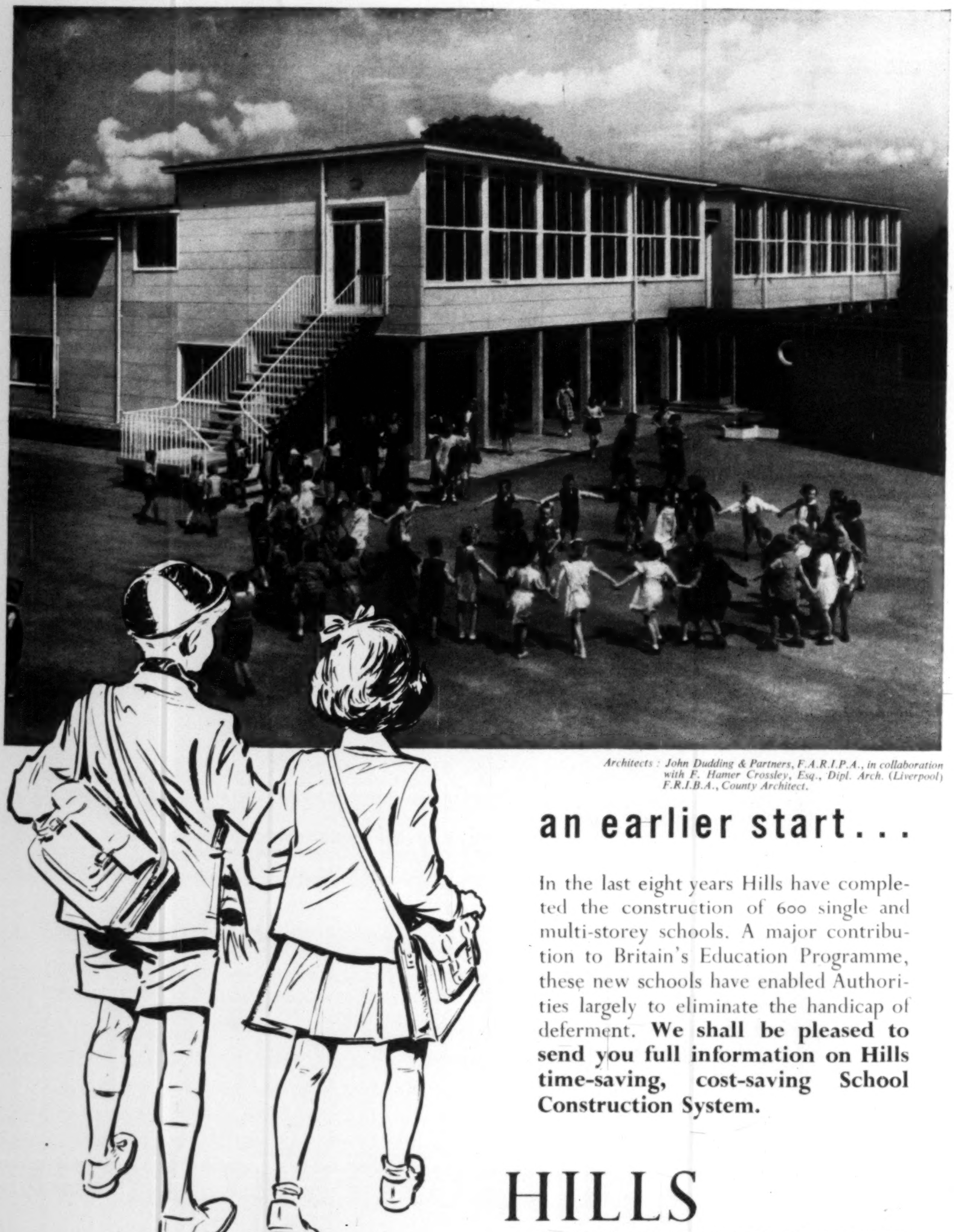

Architects : John Dudding & Partners, F.A.R.I.P.A., in collaboration with F. Hamer Crossley, Esq., Dipl. Arch. (Liverpool) F.R.I.B.A., County Architect.

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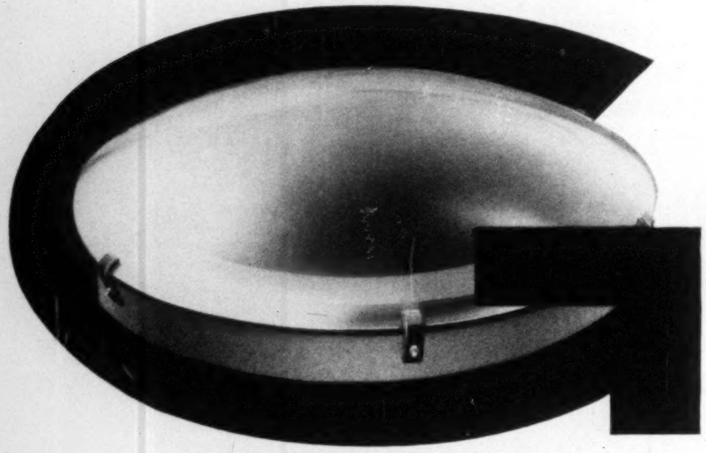
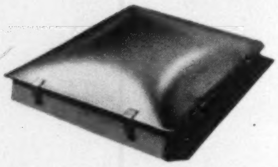


Glass roof domes



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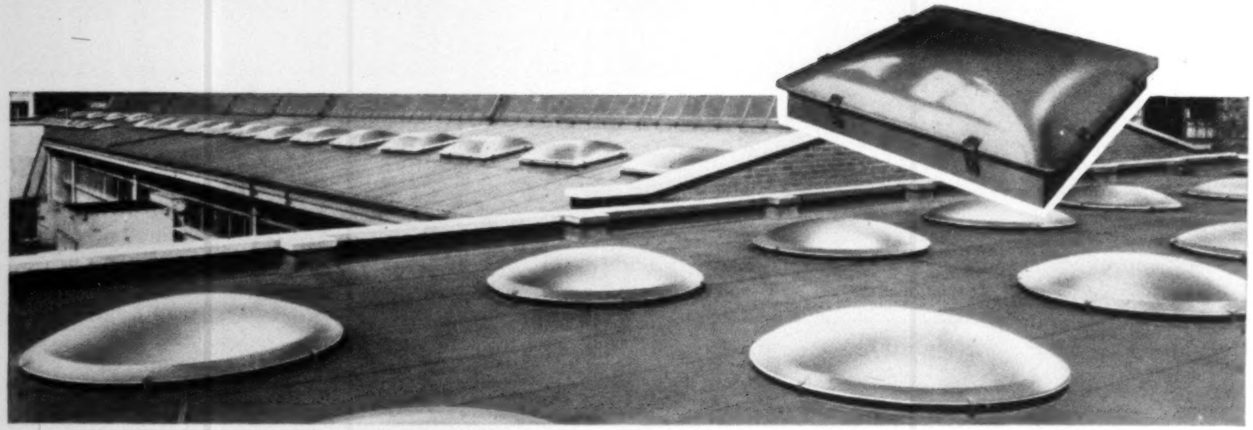

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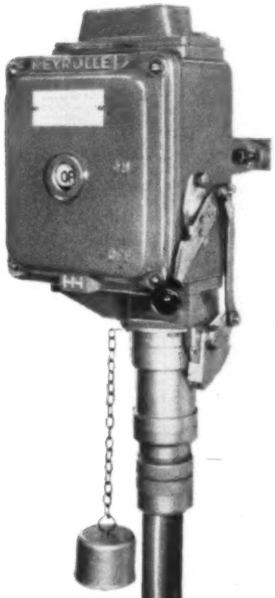

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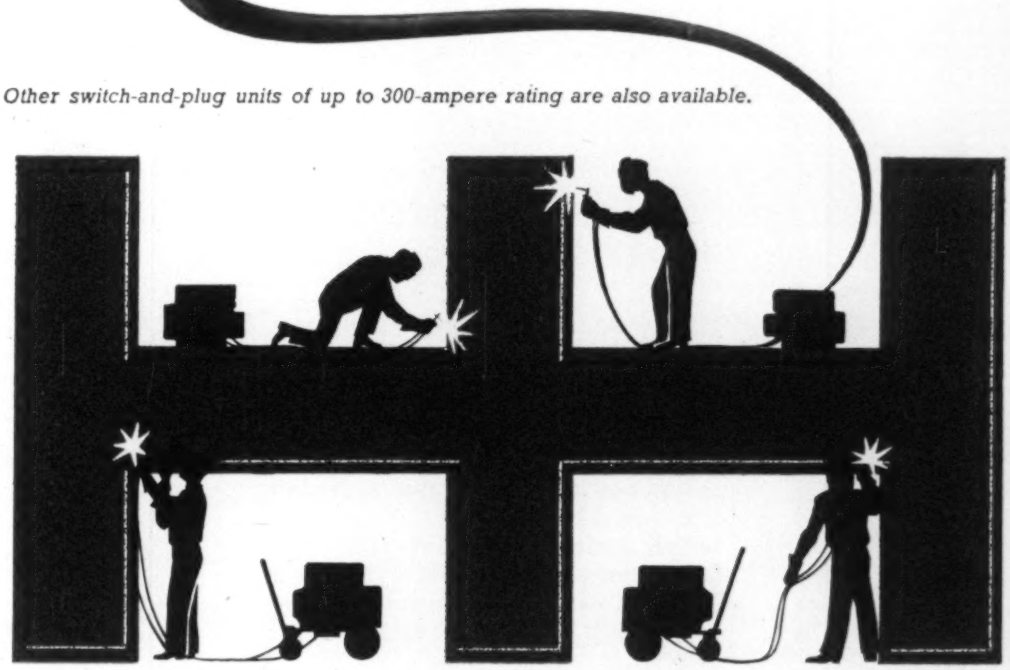

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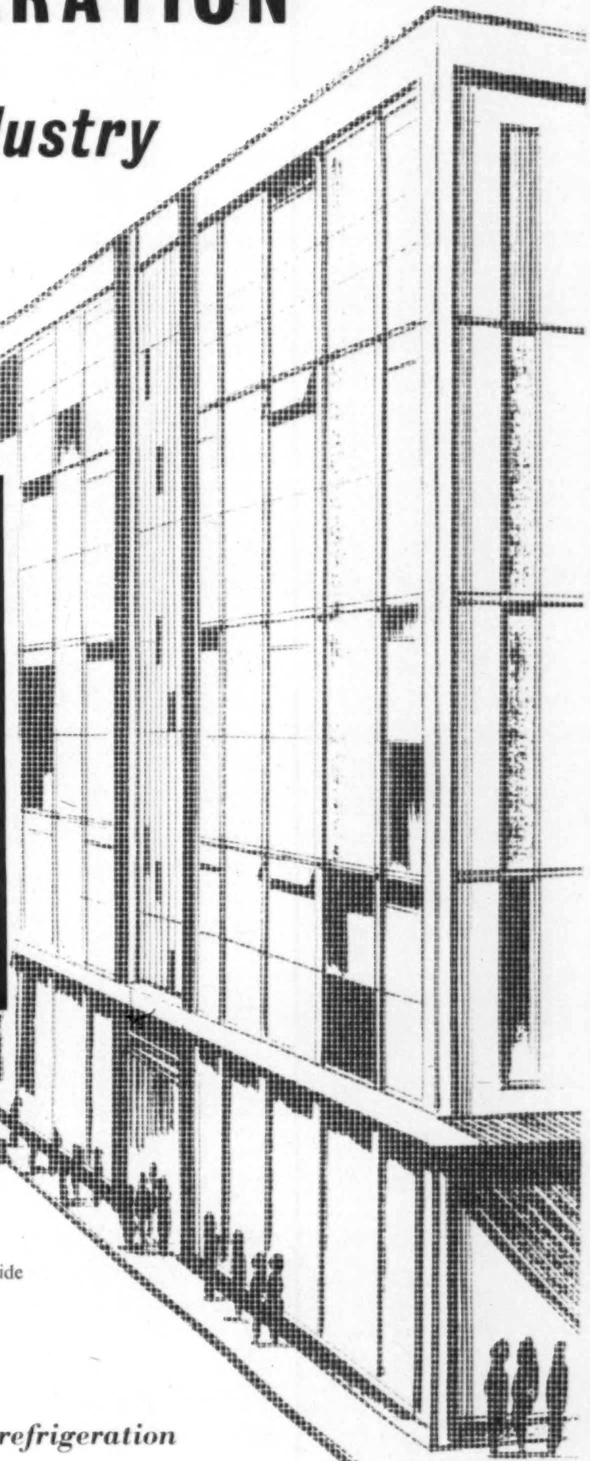

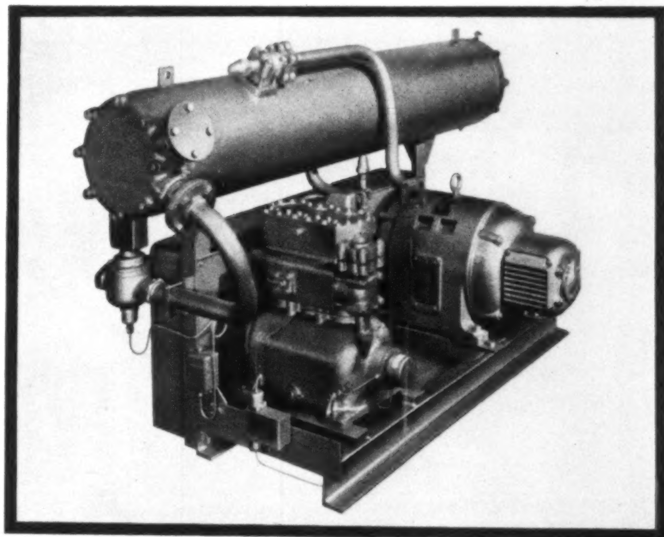

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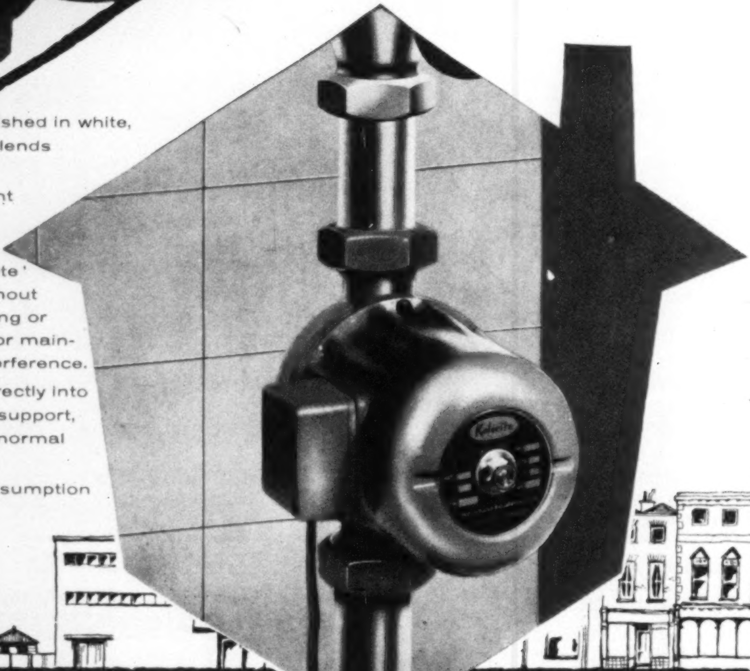

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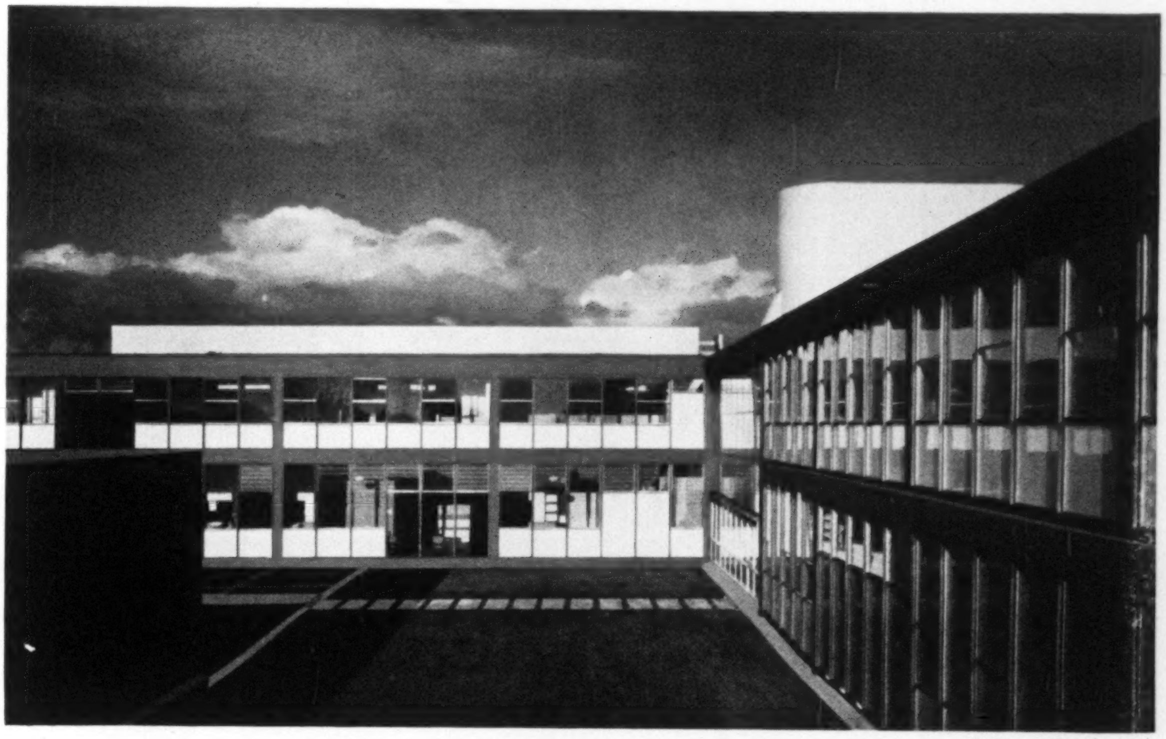

Architects: Powell & Moya
Photos: H. de Burgh Galwey

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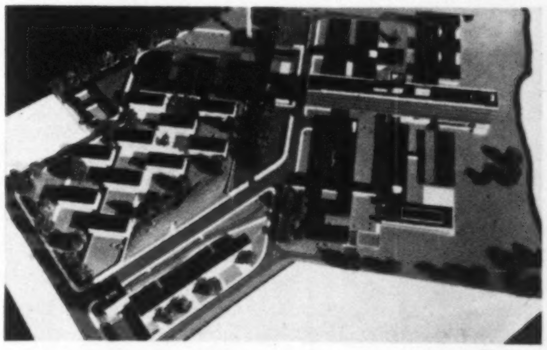

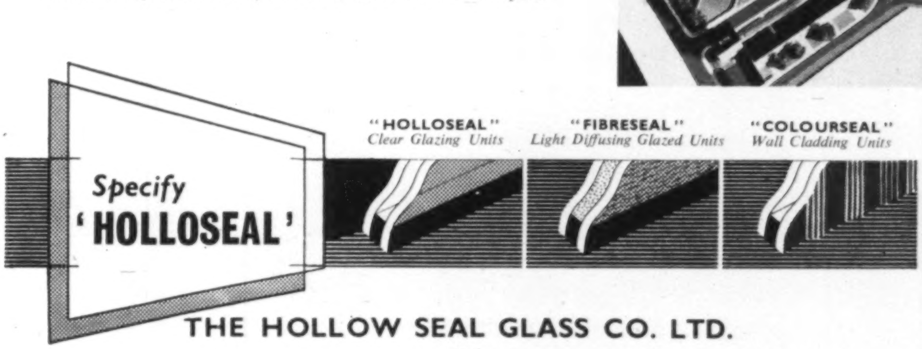
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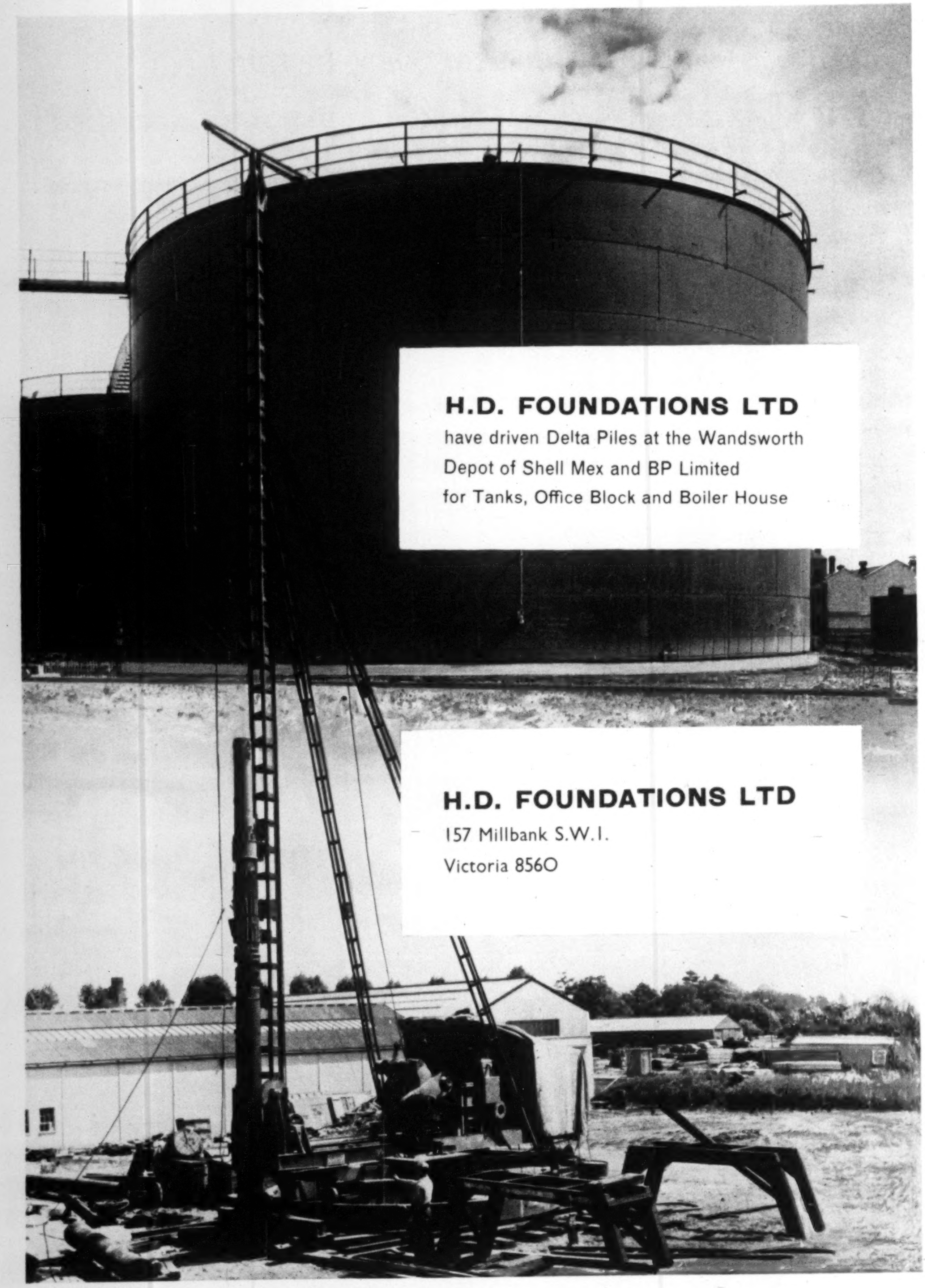

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'Perspex' is the registered trade mark for the acrylic sheet manufactured by I.C.I.

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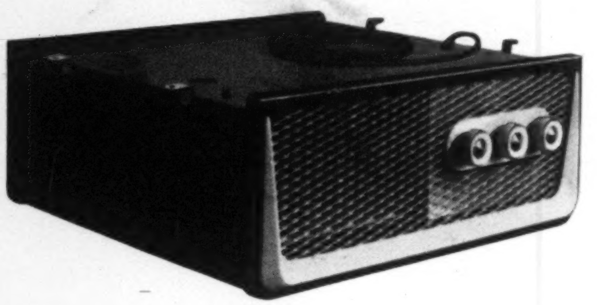

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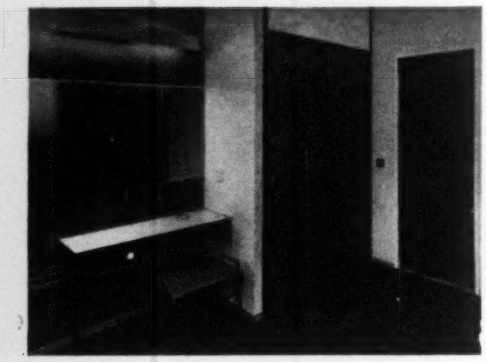

A typical bedroom in the Londoner Hotel. (By courtesy of the Washington Group of Hotels Management Limited.)

The 'Tabulair' built-in Heater now enables heating to be planned as an integral part of the room furnishing. It fits unobtrusively into position, becoming virtually part of the decor, and provides a high standard of heating comfort. The unique fan and heater ensures safety and silent heating with a minimum of attention. A turn of the knob, and warm 'Fanned Air' quietly gives the desired room temperature within minutes, an important feature in rooms used intermittently. Low temperature heating elements, an automatic safety cut-out, and close mesh guards protecting all openings, are among the features which make safety one of the outstanding features of this ingenious design.

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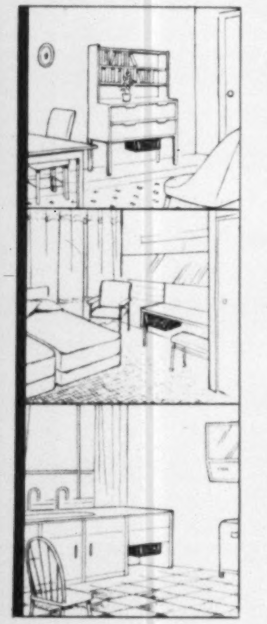
The 'Tabulair' built-in Heater is ideally suited to the particular heating requirements of hotels, shops, offices, showrooms — wherever efficient, trouble-free heating is required.



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Where heating is only required at specified times, the 'Tabulair' built-in Heater is the perfect choice. Providing almost instant warmth and yet maintaining maximum economy due to the absence of long 'heating up' and 'cooling down' periods.

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The kitchen, often the most neglected of rooms so far as heating is concerned, can enjoy the same comfortable heating as others with the 'Tabulair' built-in Heater, and without the inconvenience and space consuming drawbacks of the normal portable Unit.

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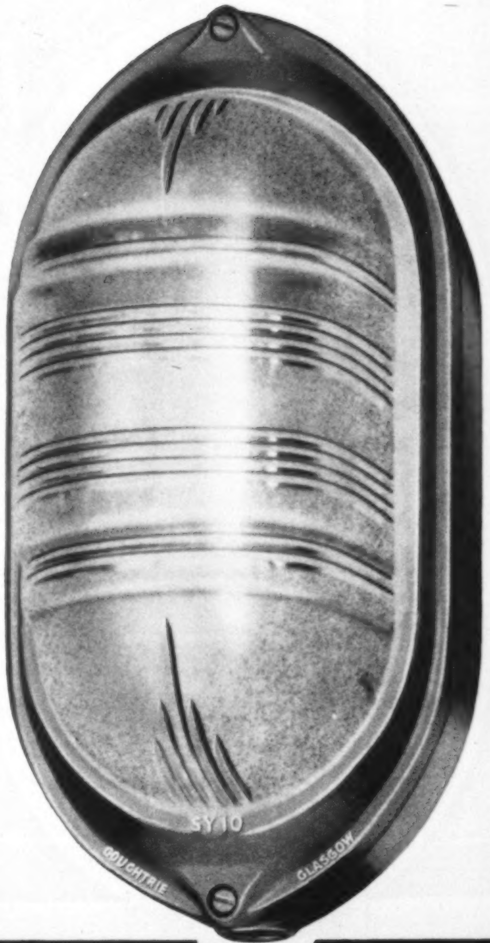
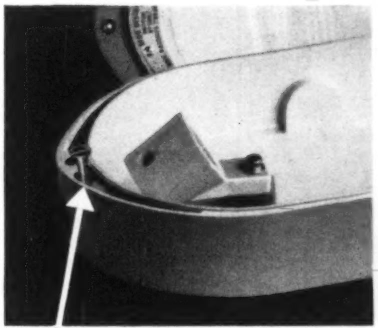
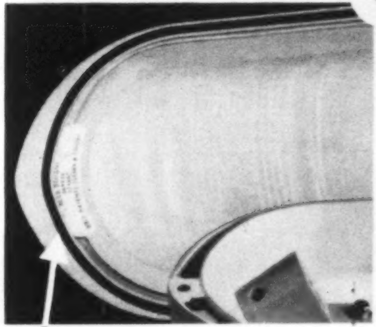


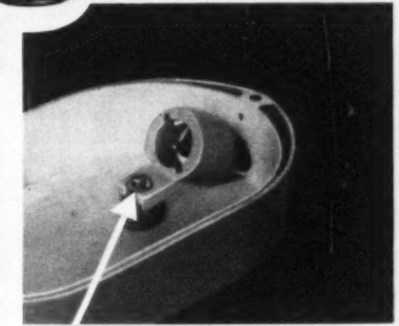
SY 10
100 WATTS
(or smaller size
SY6 60 Watts)



✱ *Patented double wall feature permits gasket to be placed inside fixing screws*



✱ *Compression of gasket between flange and inner wall of casing ensures efficient sealing*



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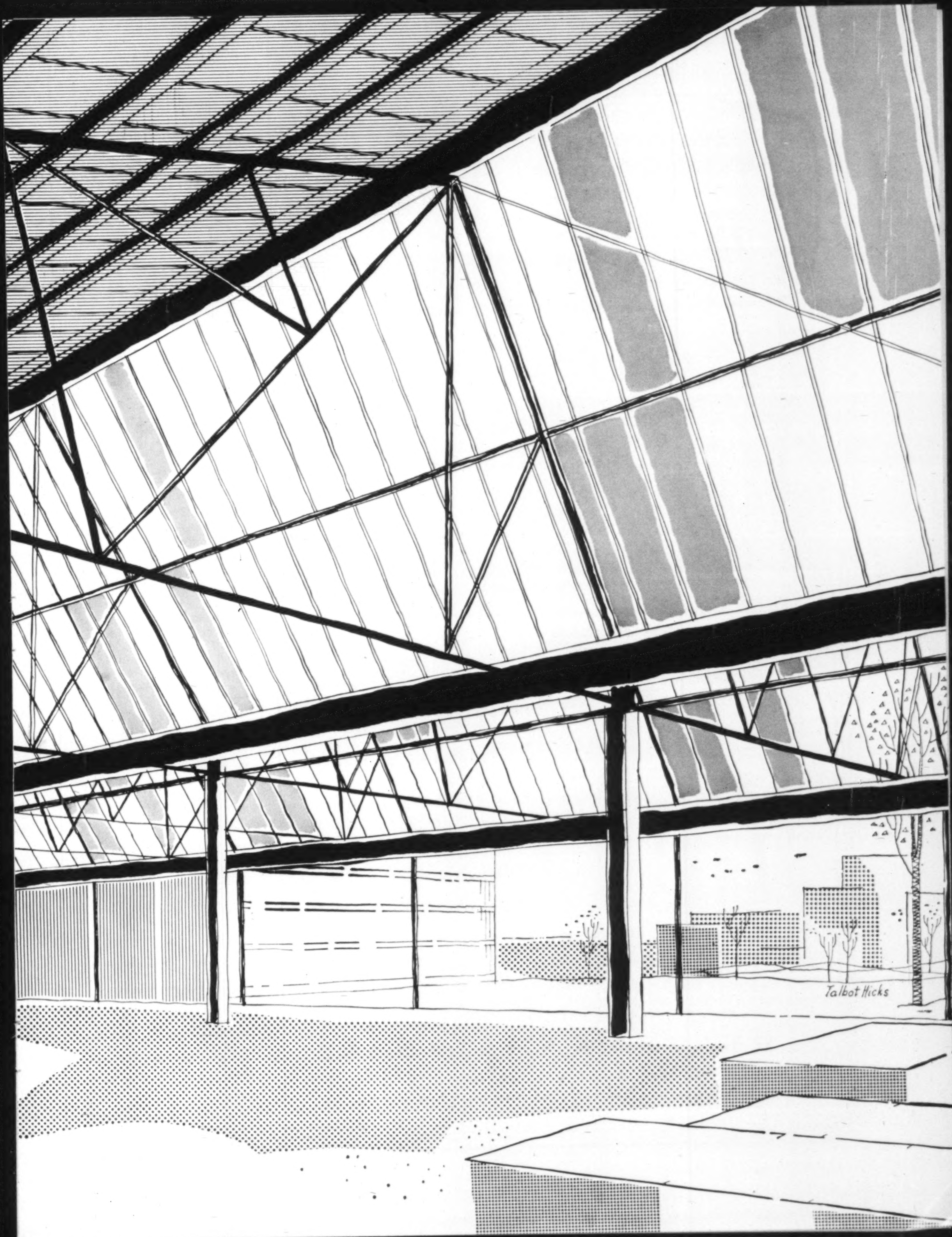
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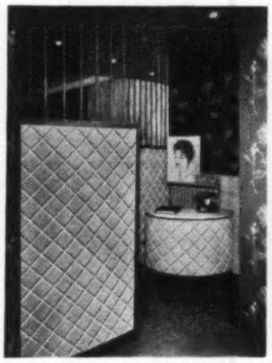
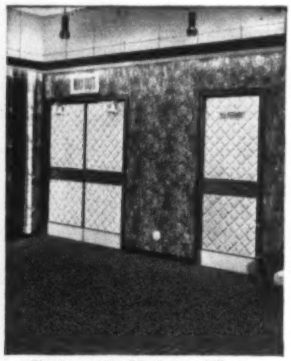


Reception area, Gina hair stylists, London, SW



The foyer, State Ballroom, Kilburn (By courtesy of C.M.A. Ltd).

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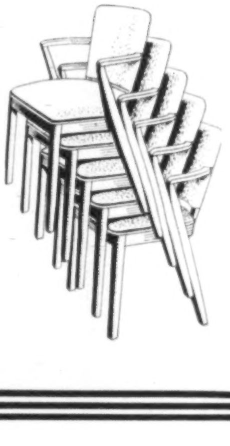

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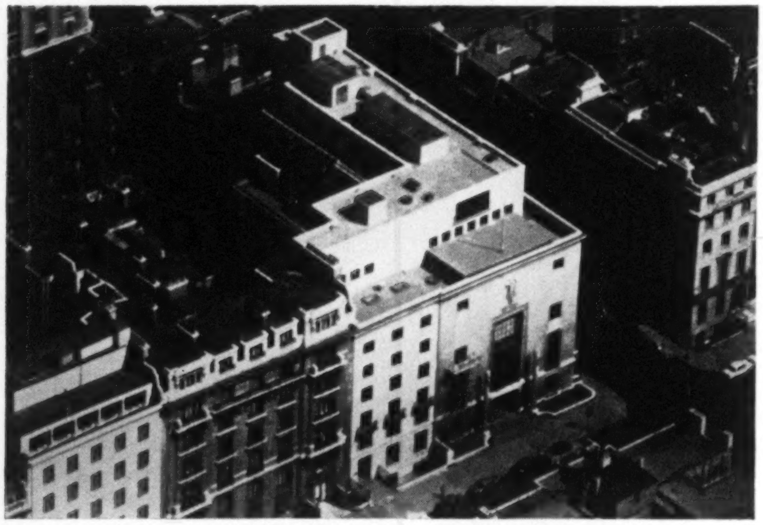

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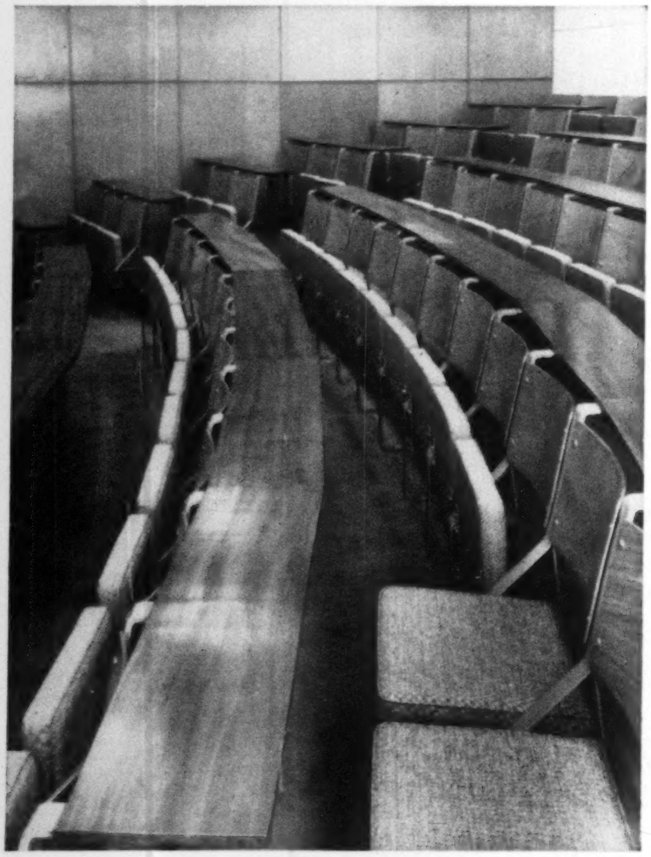

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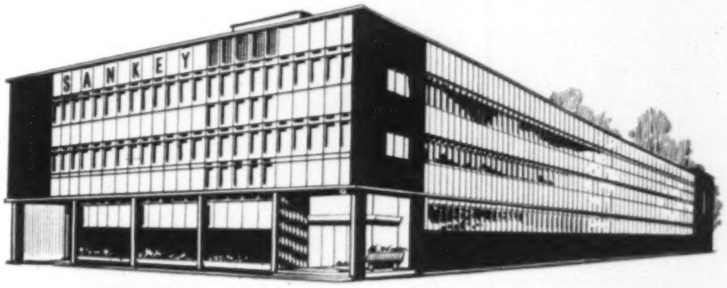

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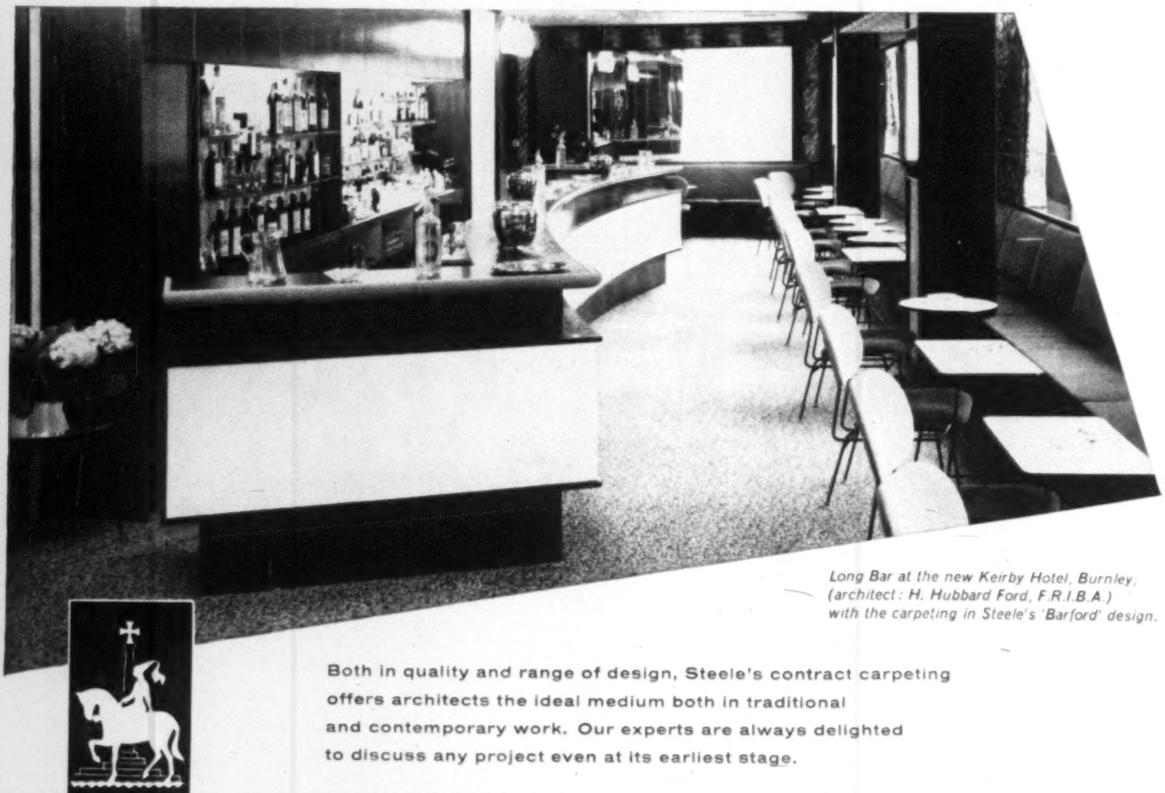

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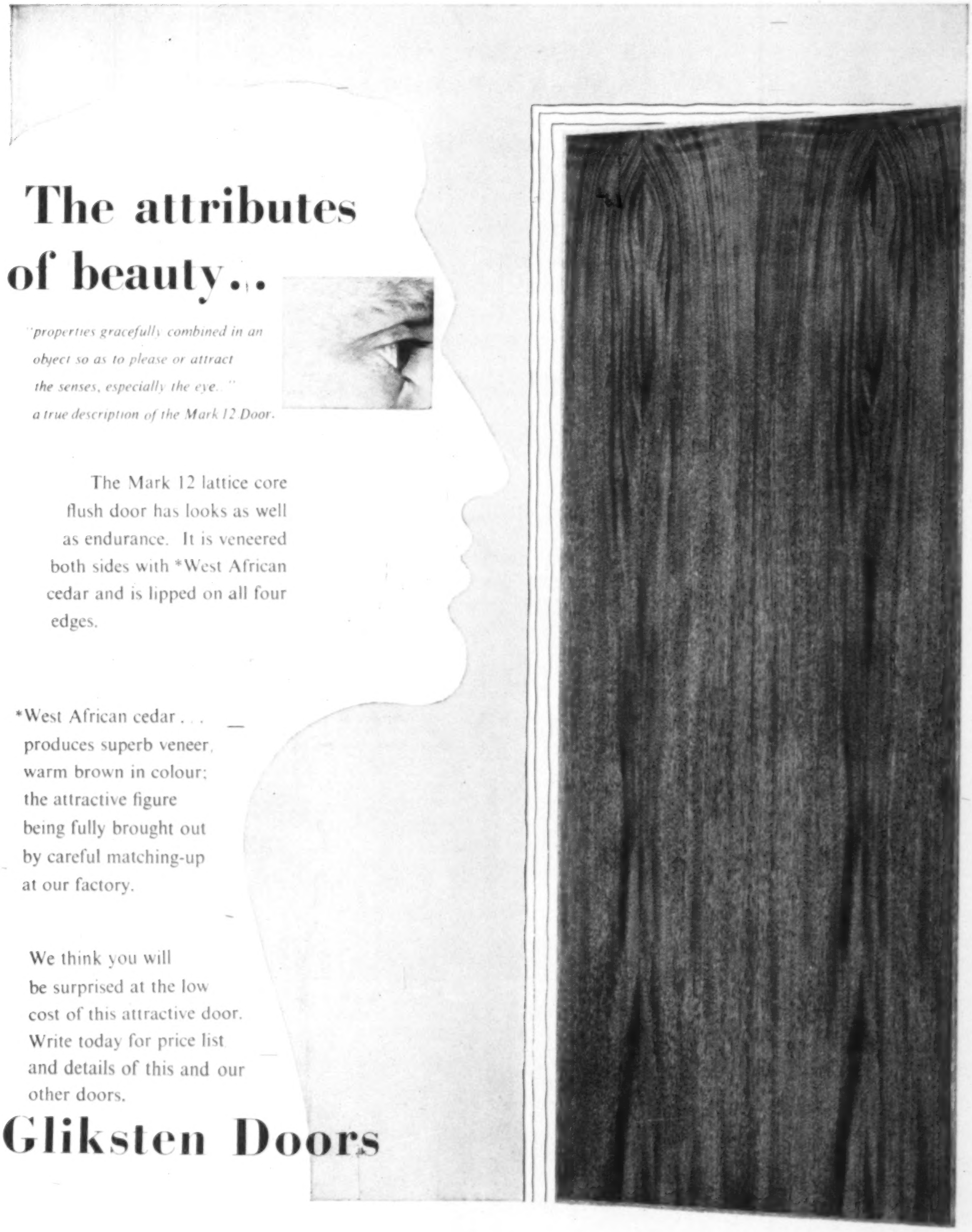

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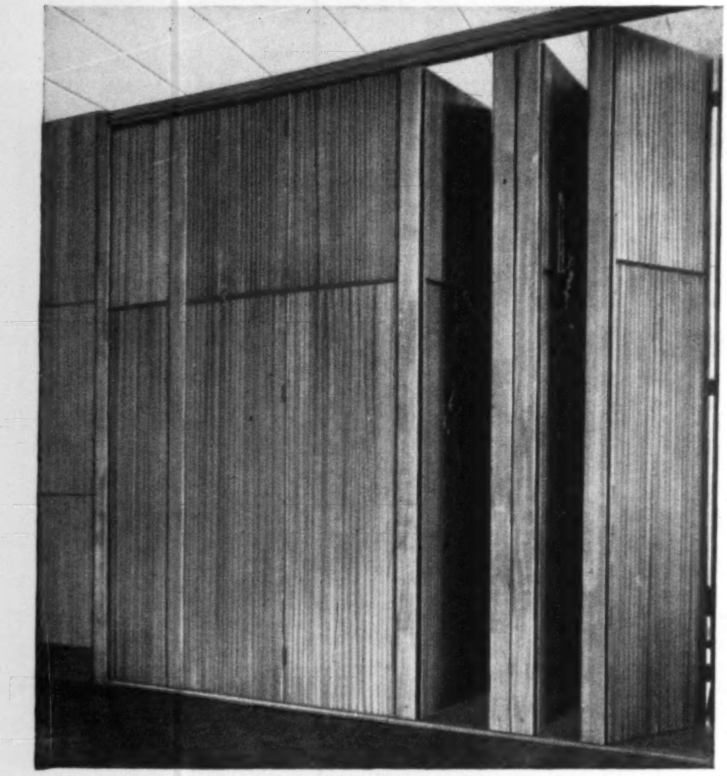

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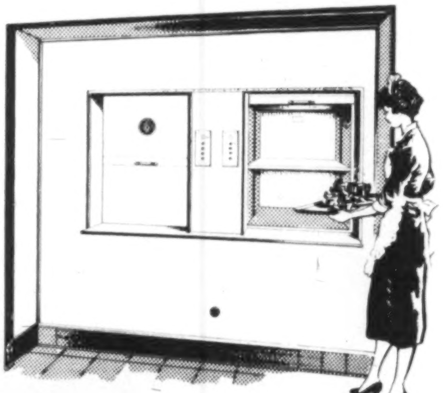

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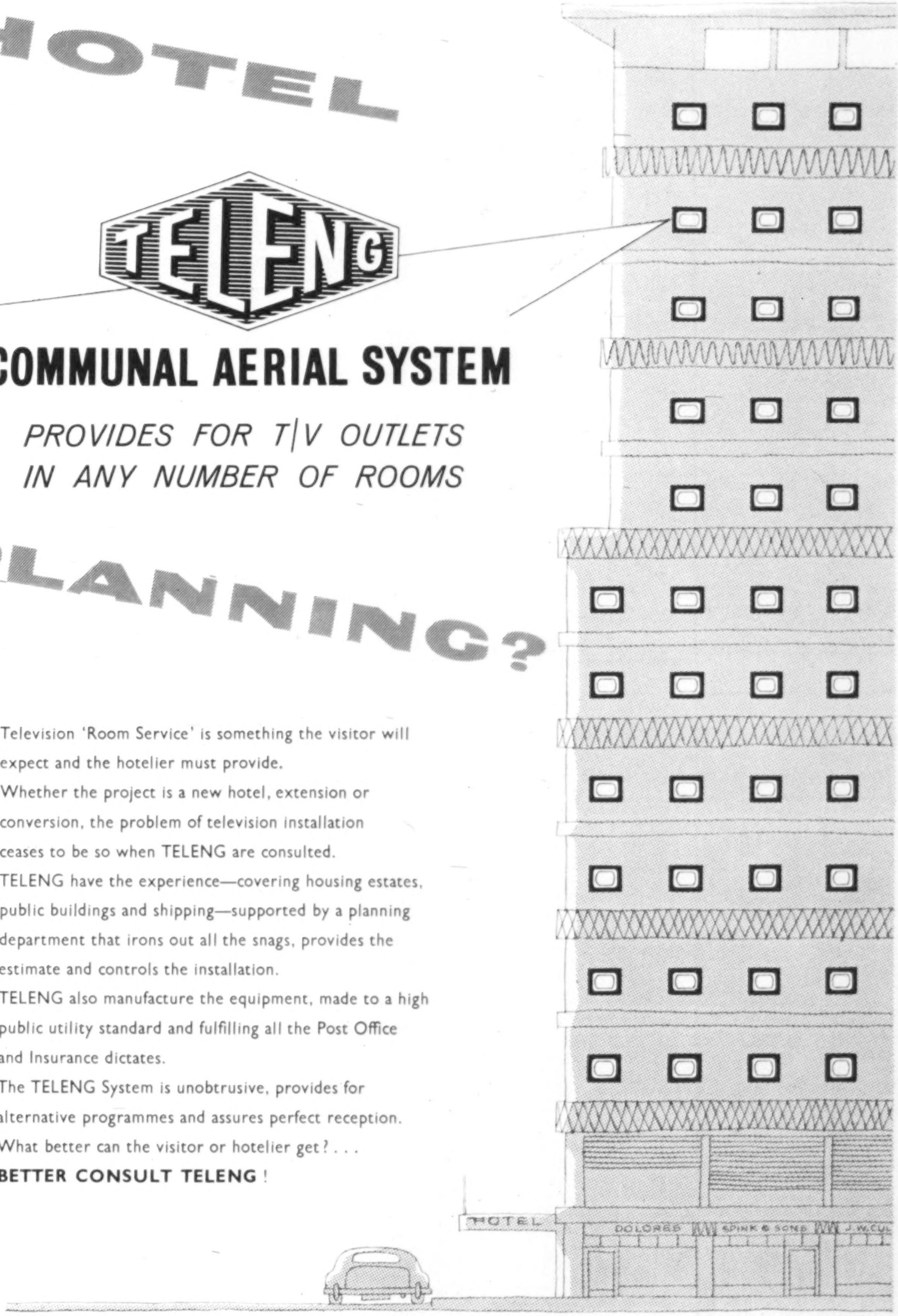

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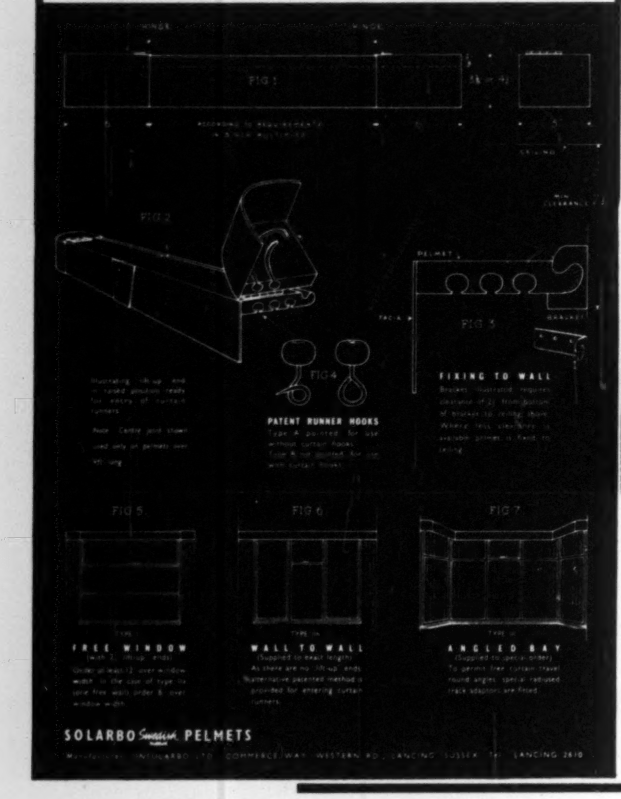
FIG 1
FIG 2
PELMET
FACIA
BRACKET
FIG 3
FIG 4
PATENT RUNNER HOOKS
FIXING TO WALL
FIG 5
FIG 6
FIG 7
FREE WINDOW
WALL TO WALL
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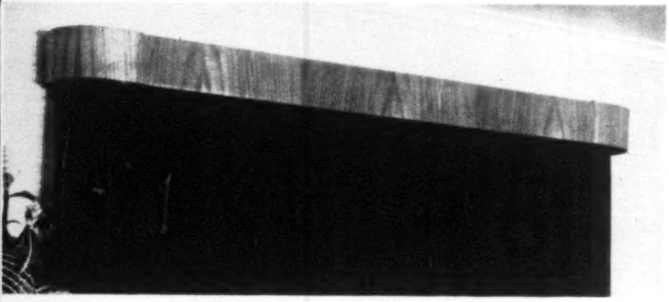

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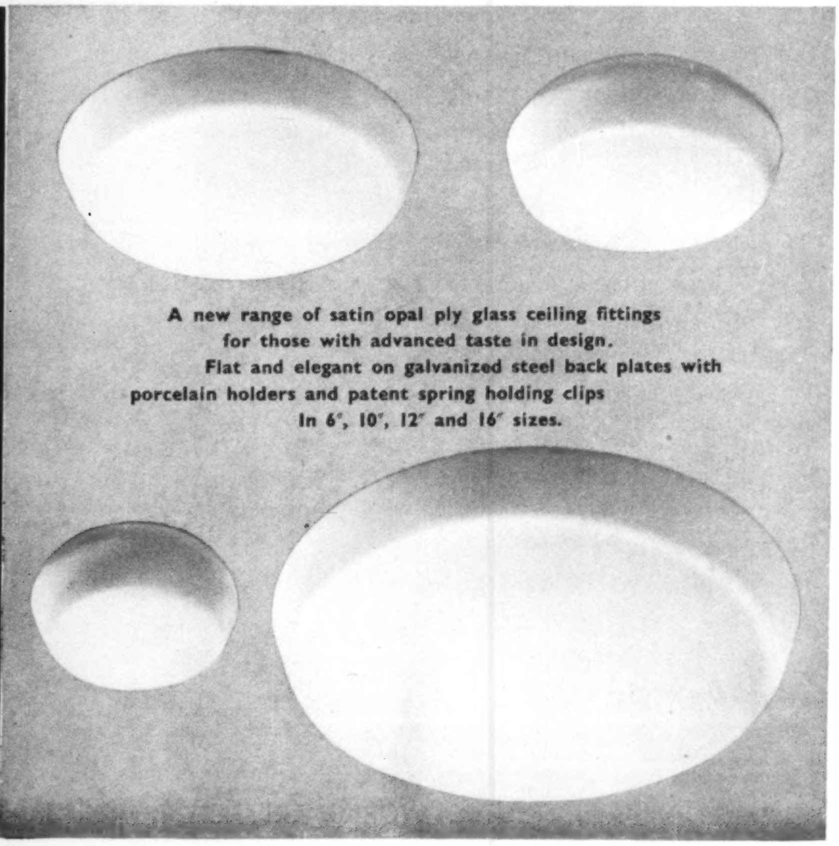

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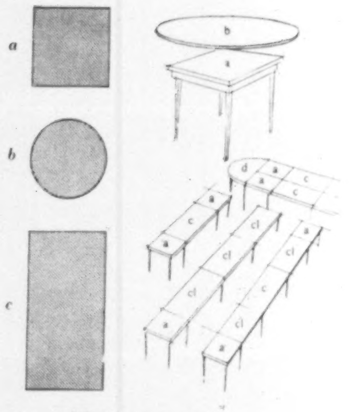

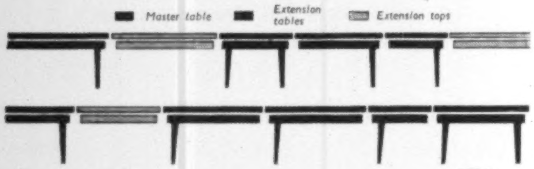

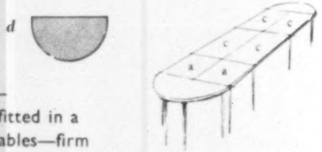

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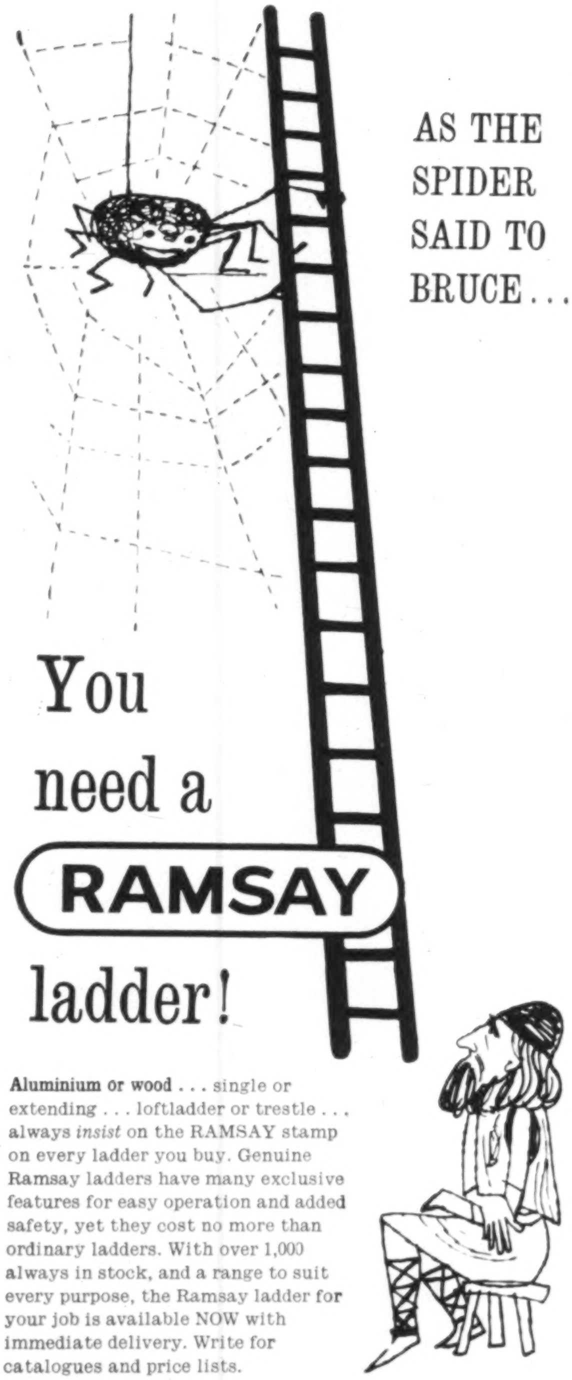

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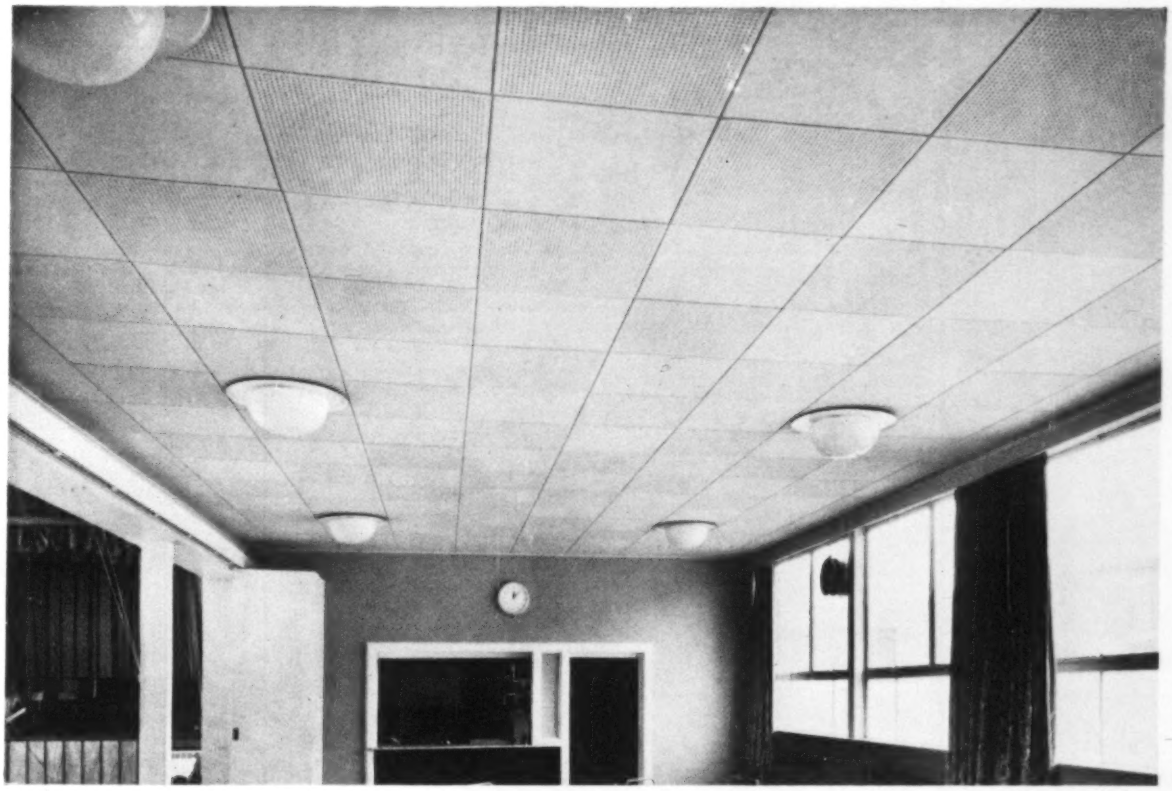

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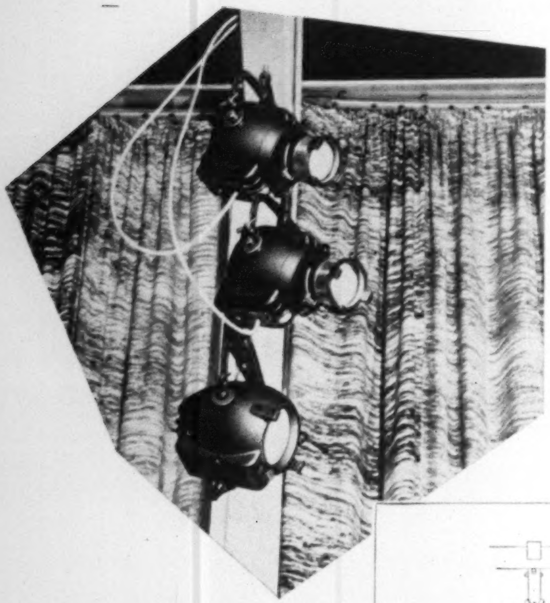

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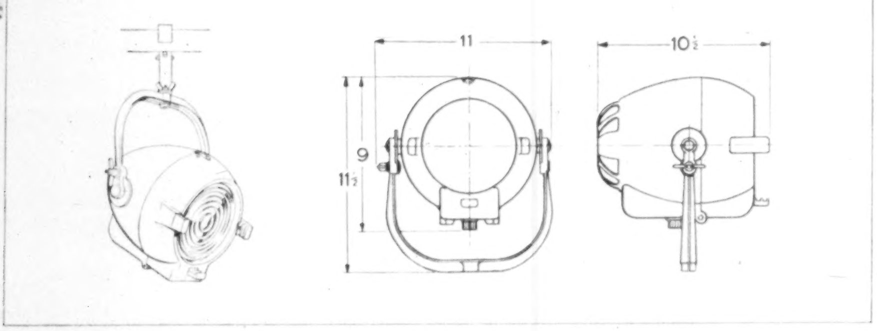

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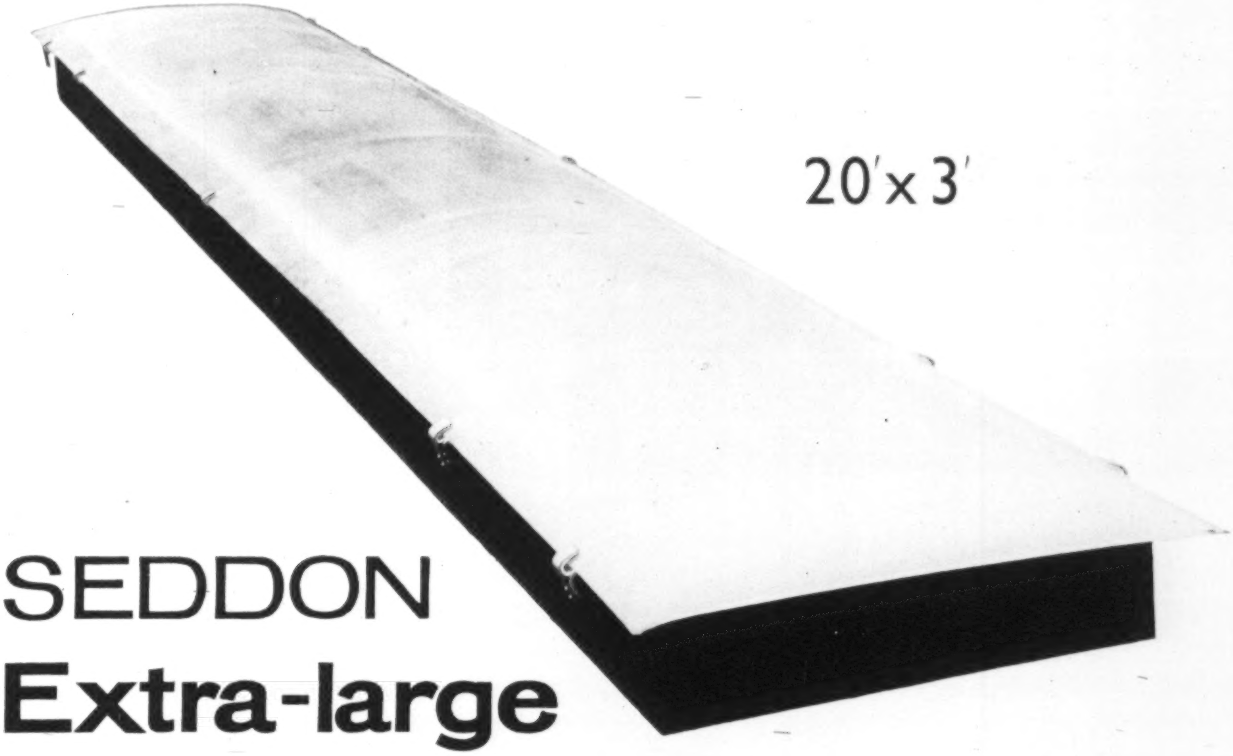

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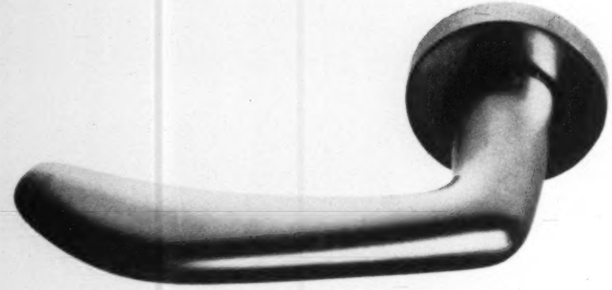

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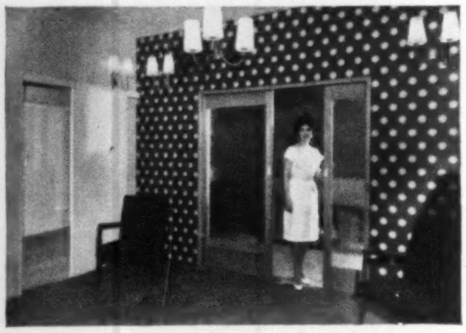

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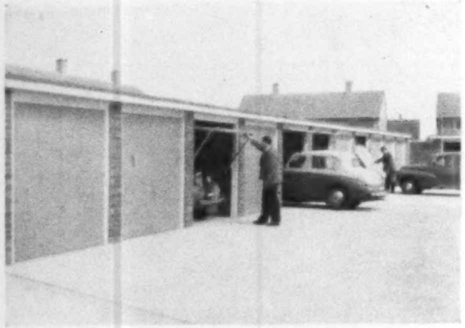

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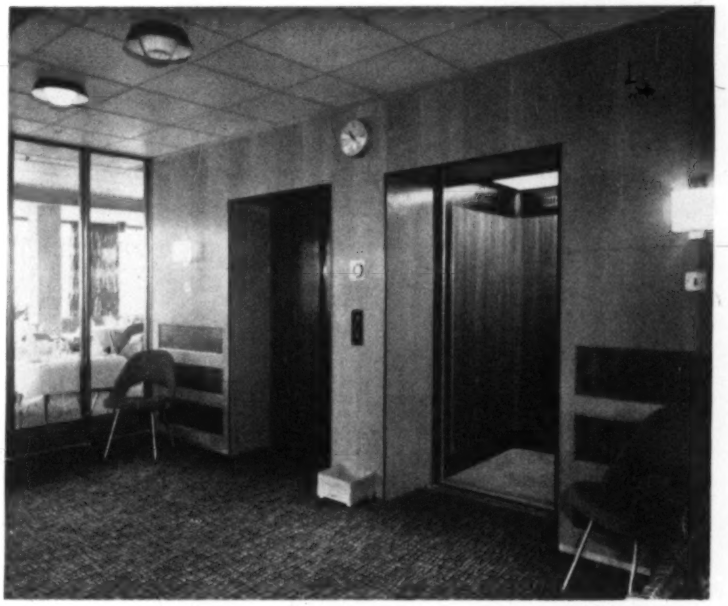

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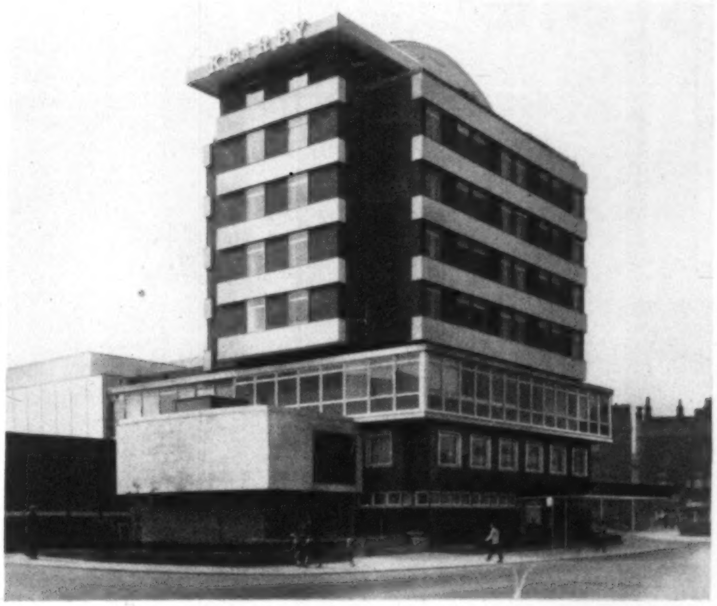

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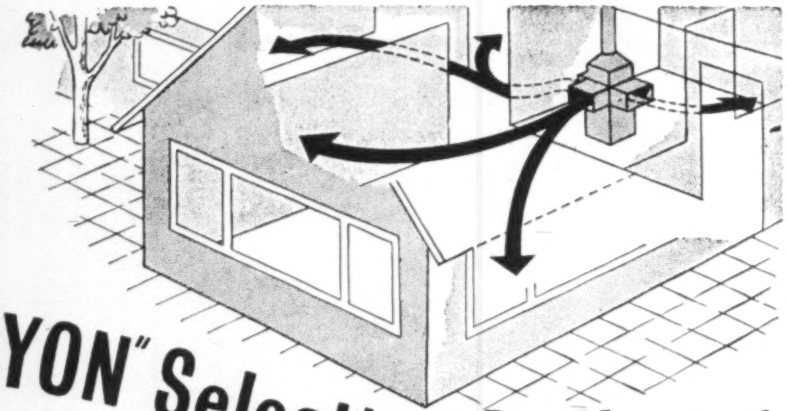

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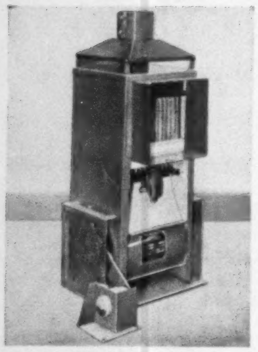

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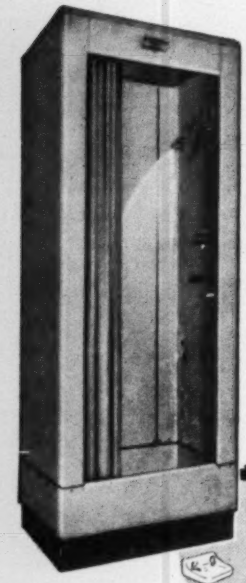

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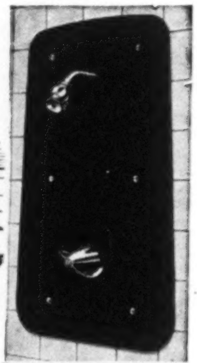

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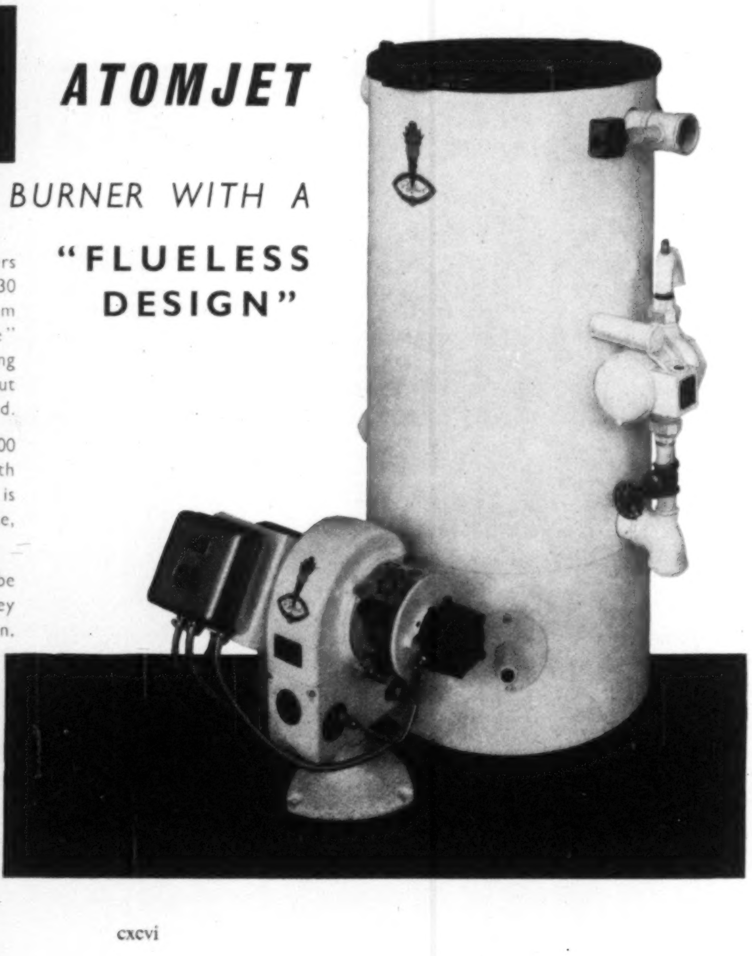

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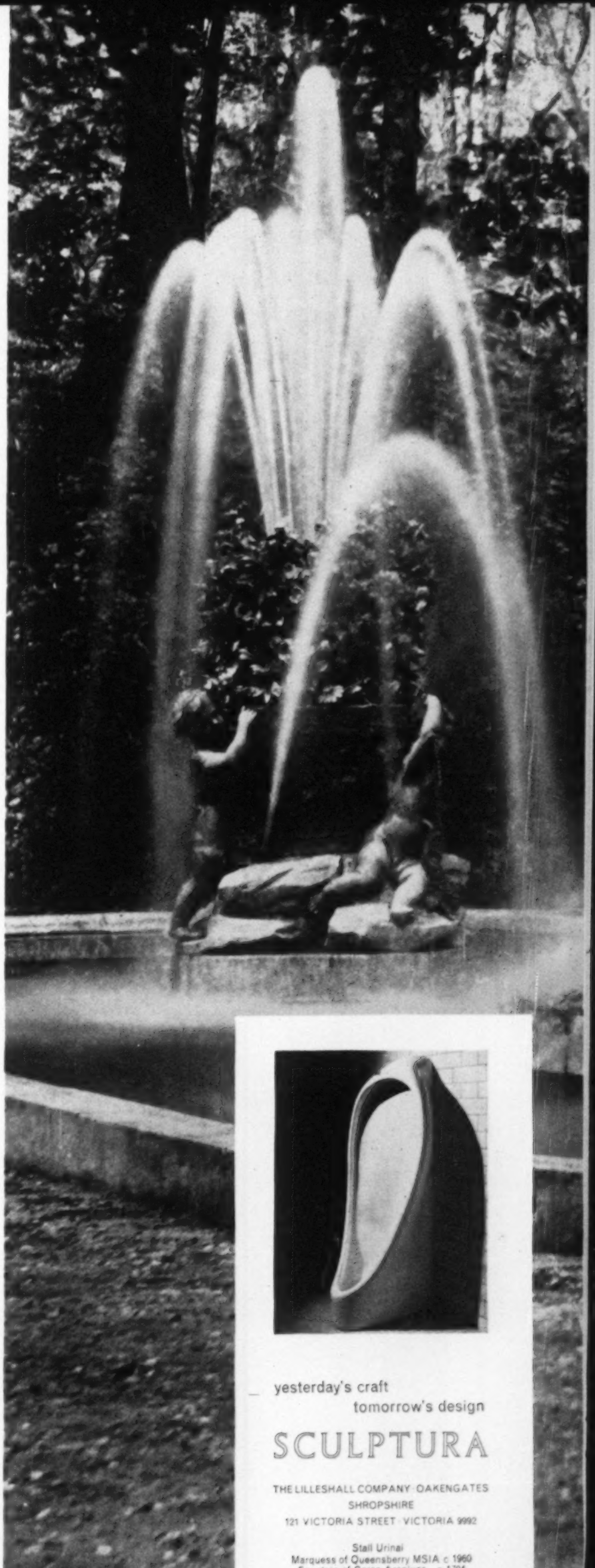

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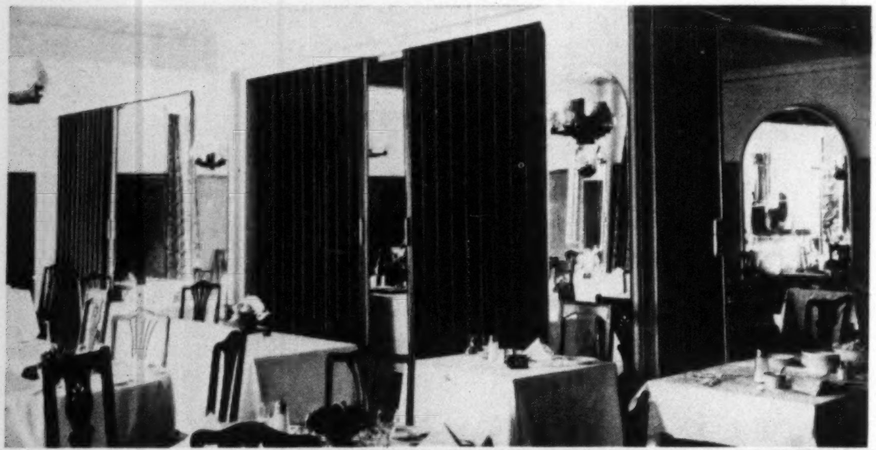

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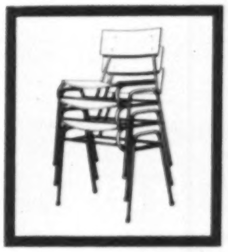

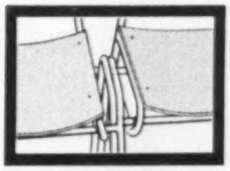

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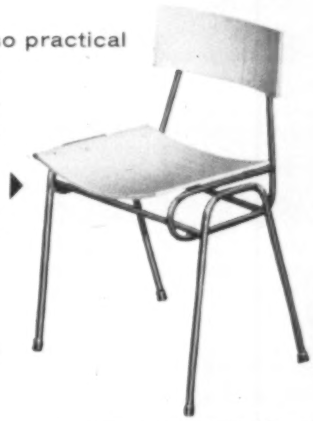

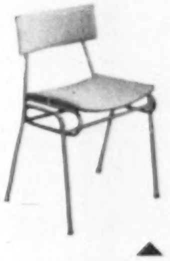

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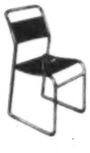

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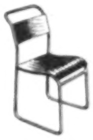

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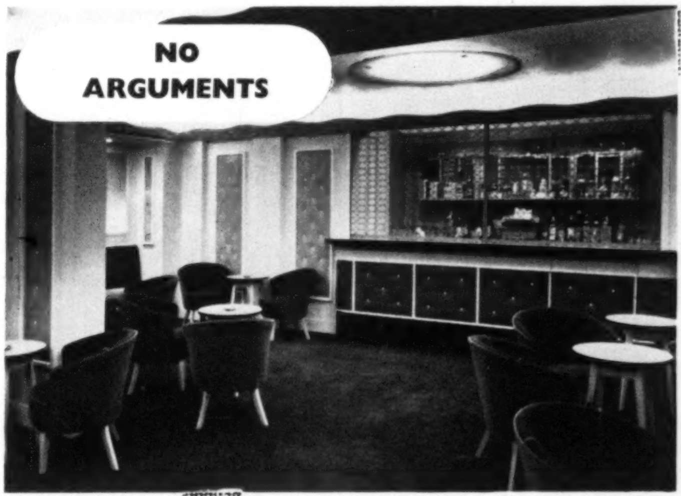

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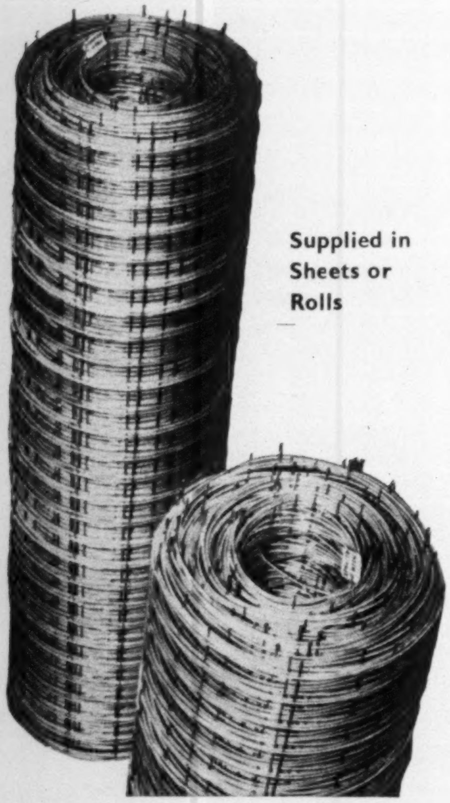

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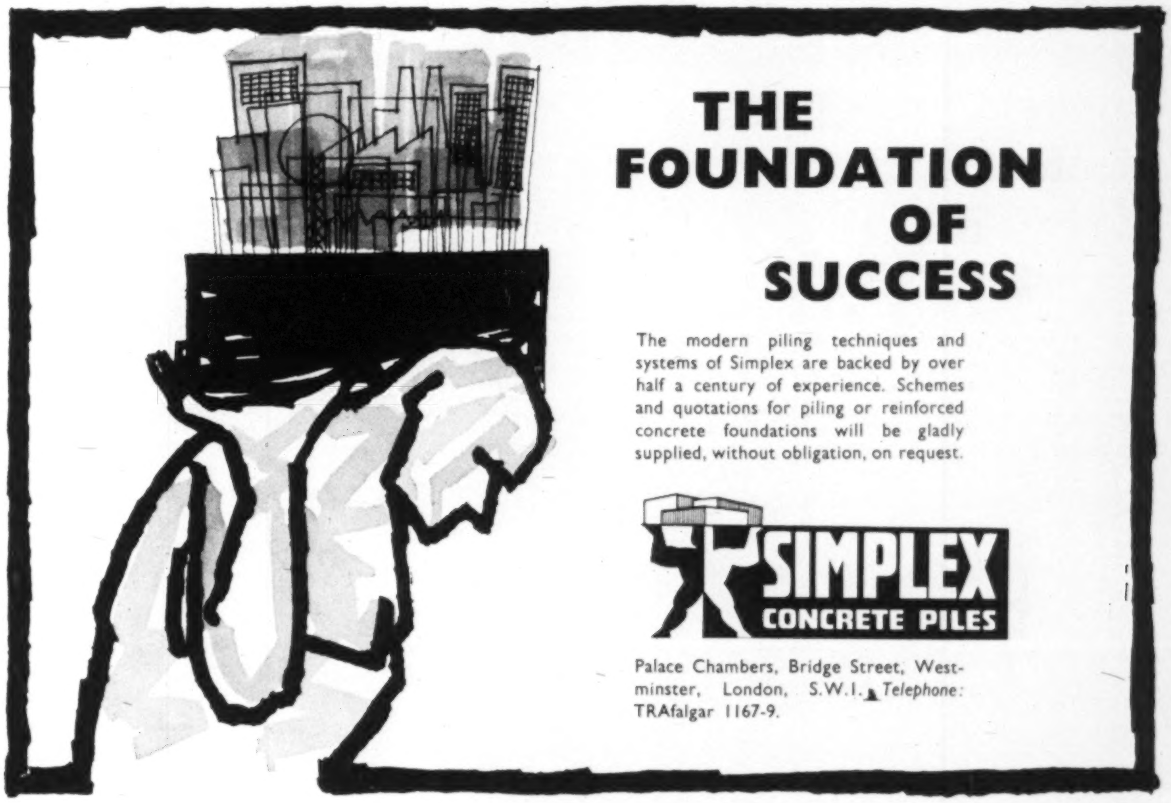

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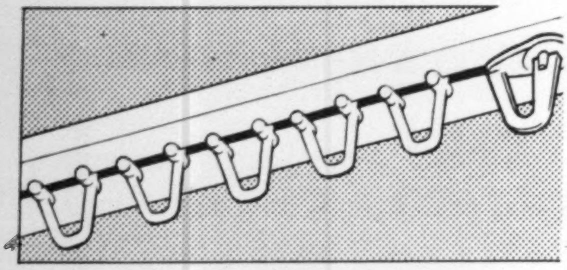

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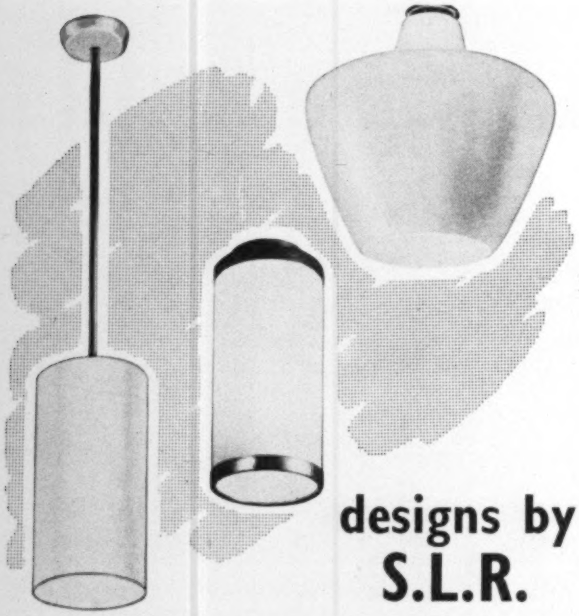

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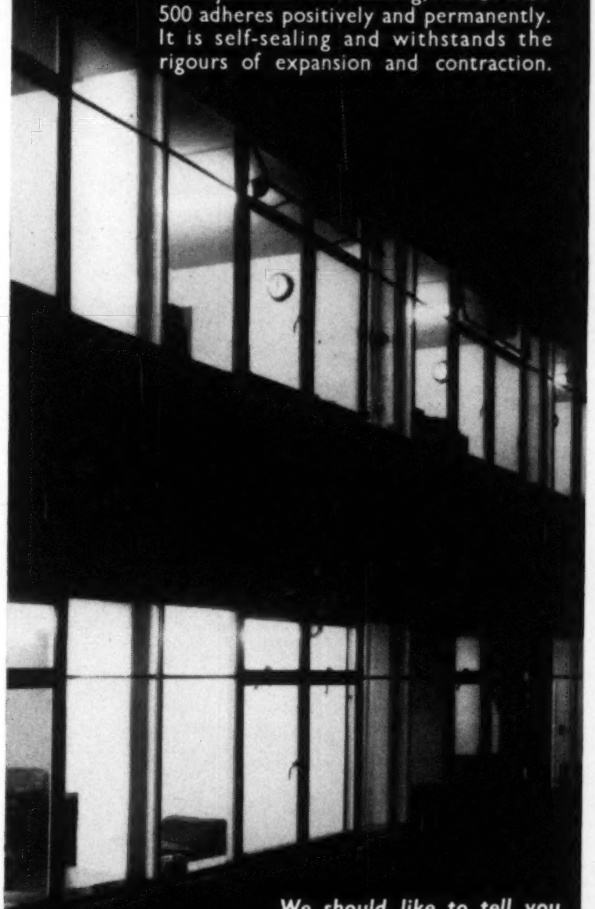

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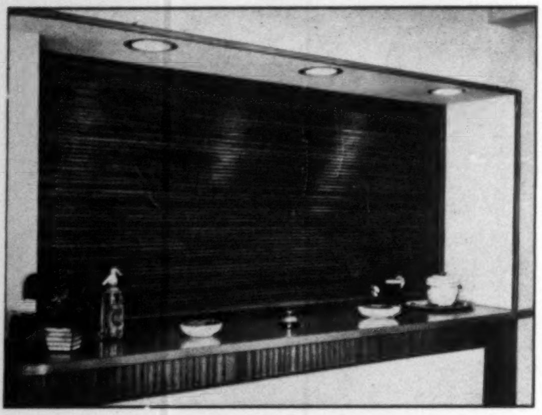

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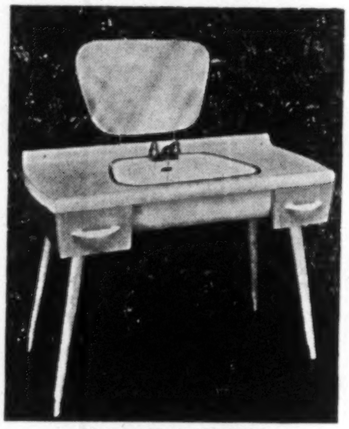

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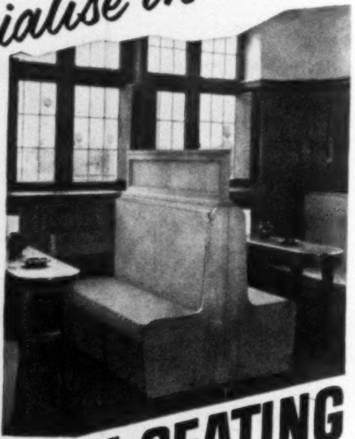

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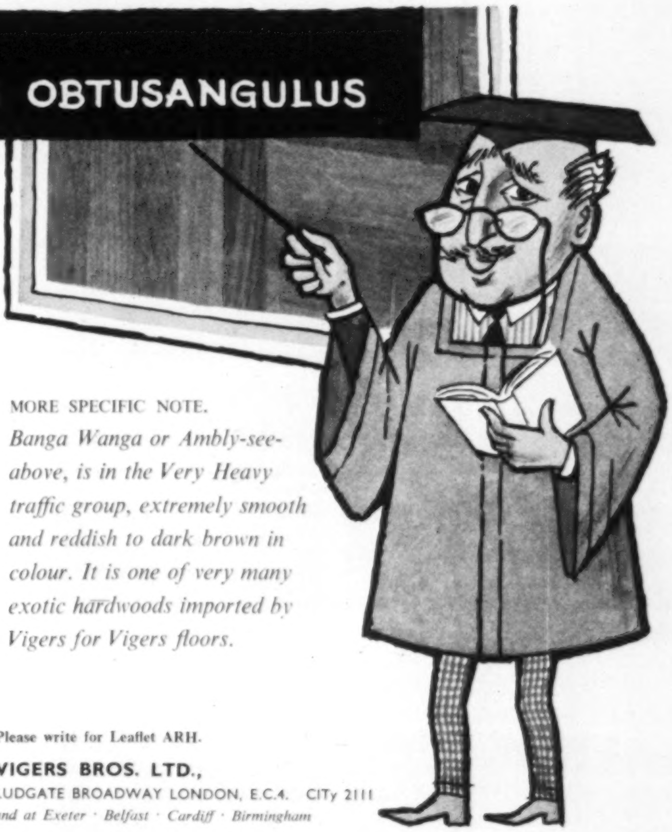

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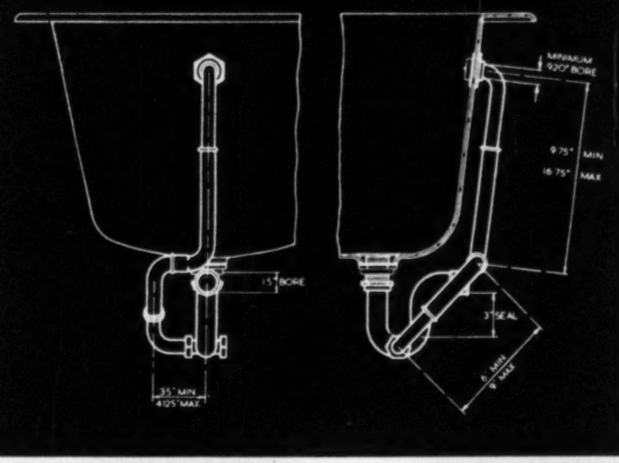

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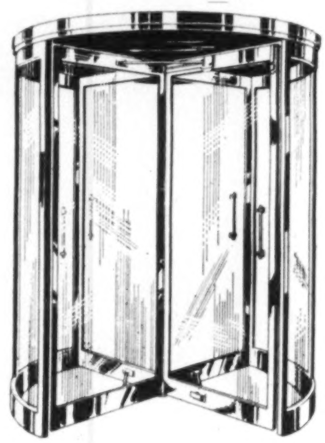

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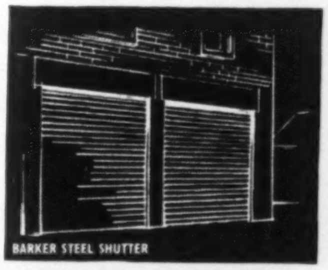

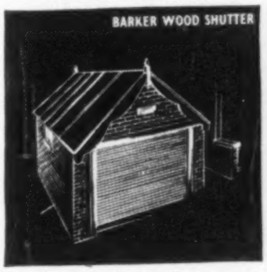

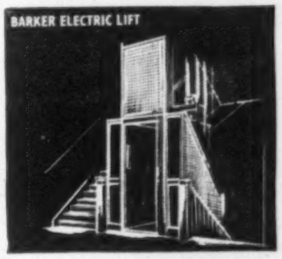

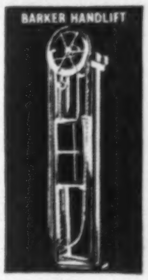

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